

TO THE DOWNTOWN GALLERY, INC.

I, GRACE NATHAN COLEMAN, do hereby appoint you exclusive agents for a period of five years for the exhibition and sale of any and all pictures owned by me, said pictures made by Glenn O. Coleman, deceased, wherever such pictures may be situated, said pictures including paintings in oil, tempera and water color, designs for murals, drawings and lithographs.

As agents, it is your duty to exhibit such pictures in your galleries, to arrange for exhibitions at museums and other public institutions, to enter into prize competitions and to sell such works to public institutions and collectors and private individuals, and to account to the undersigned at any and all reasonable times if such account be demanded by the undersigned. It is hereby expressly understood that in the event any of such offers received by you shall be less than the sale price heretofore stipulated between you and the undersigned, then and in that event such offers shall be submitted to me for final acceptance.

For such service, I agree to pay you thirty-three and one-third per cent (33-1/3%) on the net price received for any or all pictures sold.

Dated, October 4th, 1932.

Grace N. Coleman

3-22 End. Oct 4, 1923

**GLENN O. COLEMAN**

**ADDITIONAL PRINT STOCK**

<b>NO</b>	<b>TITLE</b>	<b>QUANTITY</b>
1	Chinatown	1
3	The Bowery	1
4	Under the Bridge	2
5	Bonfire	3
6	Coney Island	2
7	One Mile House	1
8	Minetta Lane	7
9	Blecker Street	2
10	Coenties Slip	1
11-	Election Night Bonfire	1
12	Hurdy Gurdy Ballet	1

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**STOCK OF GLENN O. COLEMAN**

*file under Mrs. Nathan, Imbry and Luine  
500 Fifth Ave*

**TERMS:** Less 33 1/3% Commission on sales in Gallery  
Less 40% commission on sales through agents  
Special Price reductions made to museums and special collections.

**OILS**

Our No.		Gross
1	The Red House	75.00
2	The Tower	500.00
3	Brooklyn Skyline	350.00
4	Downtown Street	450.00
8	Old Court Inn	250.00
9	Red Brick Fronts	450.00
10	New Street #1	500.00
11	Still Life #1	500.00
13	Jefferson Market	600.00
14	The Garret	500.00
15	The Harbor	500.00
18	Blue Horse	650.00
19	Minetta Lane	660.00
21	Gloucester Harbor	600.00
22	Downtown	600.00
23	Cherry Lane, Winter	600.00
24	Interior with Still Life	350.00
25	Bus View	600.00
26	Square and Bridge	600.00
27	The High Road	600.00
31	New Church	600.00
32	Bridge Tower	600.00

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Our No.	Oils	Gross
33	From Brookly Heights	600.00
34	Minetta Lane, 1930	600.00
35	The Big Hole	100.00
36	Cherry Lane	500.00
37	The Park	600.00
40	Street Scene	600.00
41	Still Life #2	600.00
42	Still Life with Gold Fish	250.00
44	Brooklyn Bridge	600.00
45	Washington Square & Fifth Ave.	600.00
46	Flowerpiece	300.00
48	Track walker	600.00
49	Street Scene #2	700.00
50	The Channel	600.00
51	Speakeasy	700.00
	<u>TEMPERAS</u>	
41	Blackwell's Island	200.00
43	Sheridan Square	200.00
45	Long Beach Landscape	200.00
49	Kindergarden	200.00
50	Abington Square	200.00
51	Washington Square	200.00
52	Milligan Place	200.00
55	Near Brooklyn Bridge	100.00
58	Sketch for Cherry Hill	100.00
57	Sketch for Angelo's Place	100.00
59	Sketch for Sheridan Square	100.00

#### DRAWINGS



**GLENN O. COLEMAN**

**DRAWINGS**

**70**

**Drawing**

**71**

**Street Arrest**

**72**

**Street Scene**

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# STOCK OF GLENN O. COLEMAN

## LITHOGRAPHS

<u>NO</u>	<u>TITLE</u>	<u>NO OF PRINTS</u>	<u>PRICE</u>
1	Chinatown	9	\$ 20.
2	Third Avenue	8	20.
3	The Bowery	8	20.
4	Under the Bridge	7	20.
5	Bonfire	7	20.
6	Coney Island	7	20.
7	One Mile House	11	20.
8	Minetta Lane	12	25.
9	Bleecker Street	6	20.
10	Coenties Slip	7	20.
11	Election Night Bonfire	11	25.
12	Hurdy Gurdy Ballet	7	20.
13	White Swan Inn	9	20.
14	Still Life	6	20.
15	Fulton Market	7	20.
16	Rockport	4	20.

TERMS: Less 33 1/3% Commission on sales in Gallery  
Less 40% and 50% commission on sales through agents  
Special price reductions made on quantity.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# STOCK OF GLENN O. COLEMAN

less 33 1/3% comm  
on sales in gallery

## OILS

Our No.

	1 ✓	✓The Red House	75.
	2 ✓	✓The Tower	500.
Phila Art -	3 ✓	Brooklyn Skyline ✓	350
Witch	4 ✓	Downtown Street ✓	450
	8 ✓	✓Old Court Inn	450.
	9 ✓	✓Red Brick Fronts	500.
	10 ✓	✓New Street #1	500.
	11 ✓	✓Still Life #1	600.
Witch	13 ✓	Jefferson Market	500.
	14 ✓	✓The Garret	500.
	15 ✓	✓The Harbor	
	17	Abington Square ...	
A7A	18 ✓	Blue Horse	650.
	19 ✓	✓Minetta Lane	600.
College	21 ✓	Gloucester Harbor	600.
"	22 ✓	Downtown	600.
	23 ✓	✓Cherry Lane, Winter	350.
	24 ✓	✓Interior with Still Life	600
W. Sg.	25 ✓	Bus View	600
	26 ✓	✓Square and Bridge	600
S. F. Art	27 ✓	The High Road	600
	31 ✓	✓New Church	600
A7A	32 ✓	Bridge Tower	600
	33 ✓	✓From Brooklyn Heights	600.
Salon	34 ✓	Minetta Lane, 1930	100.
	35 ✓	✓The Big Hole	500.
Earnie	36 ✓	Cherry Lane	600.
	37 ✓	✓The Park	

from 40% comm -  
on sales thru  
agents.

Special price

reduction made

to museum, &

Special collection

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# STOCK OF GLENN O. COLEMAN

## Our No.

40 ✓	<i>Cineir</i>	Street Scene	600.
41 ✓		✓ Still Life #2	600
42 ✓	<i>W. Sq.</i>	Still Life with Gold Fish	250
44 ✓		✓ Brooklyn Bridge	600
45 ✓	<i>Wich</i>	Washington Square & 5th Avenue	600
46 ✓	<i>Extant</i>	Flowerpiece	300
48 ✓		✓ Track Walker	600.
49 ✓		✓ Street Scene #2	700.
50 ✓	<i>Carnegie</i>	The Channel	600.
51 ✓		✓ Speakeasy	700

## TEMPERAS

41 ✓	<i>Grinla Hat</i>	Blackwell's Island	200
43 ✓		✓ Sheridan Square	200
45 ✓	<i>A 7A</i>	Long Beach Landscape	200
49 ✓	<i>Wich</i>	Kindergarden	200
50 ✓	<i>Chicago</i>	Abington Square	200
51 ✓	<i>Chicago</i>	Washington Square	200
52 ✓		✓ Milligan Place	200
55 ✓		✓ Near Brooklyn Bridge	100
58 ✓		✓ Sketch for Merry Hill	100
57 ✓	<i>Chicago</i>	Sketch for "Angelo's Place	100
59 ✓	<i>Grinla Hat</i>	Sketch for Sheridan Square	100.

## DRAWINGS

70 ✓	✓ Drawing
71 ✓	✓ Street Arrest
72 ✓	✓ Street Scene

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

			New	Tran	Earl	2nd
81	9	Lehmanstown	✓	1	3	4
92	10	Third Ave	✓	1	3	3
73	8	Bowery	✓	1	5	1
64	7	Under the Bridge		1	3	2
65	7	Bonfire	✓	1	3	2
66	7	Looney Island		1	3	✓
107	11	One Mile House		1	6	3
118	12	Monetta Lake		1	4	6
59	6	Pickers St.	✓	1	1	3
310	4	Cinema Square	✓	1	2	3
111	12	Cinema Square	✓	1	3	6
612	7	King's	✓	1	2	3
69	13	Robertson	✓	1	4	6
66	14	Red Hill	✓	1	2	6
815	15	South Street	✓	1	0	5
14	16	Rockport	✓	1	0	5

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#	Drawings	Duplicate	Notes	Swan	Set in	Ex. aut. in Stock cards
9	1	✓	#3 ✓	+	1	✓ Grand Central, Kominis, Kridman, ✓ Eichen Riga
10	2	✓	#3	+	1	✓ Gr. Central, Kridman Riga 2 short ✓ Kominis
8	3	✓	#5	+	1	✓ Gr. Central, 1 over
7	4	✓	#3 ✓	+	1	✓ Gr. Central, ✓ Beach Arts
7	5	✓	#3 ✓	+	1	✓ Gr. Central, ✓ W. P. Public Lib. Leroy St. entered
7	6	✓	#3 ✓	+	1	✓ Gr. Central, 1 short? ✓ RKO
11	7	✓	#6 ✓	+	1	✓ Gr. Central, ✓ Beach Arts, ✓ Swanson Hotel
13	8	✓	#4 ✓	+	1	✓ Gr. Central, ✓ Beach Arts, 2 short, ✓ Riga, ✓ W. P. Public Lib. entered
7	9	✓	1	+	1	✓ Gr. Central, 1 short ✓ Kridman, ✓ Ordman
4	10	✓	#2	+	1	✓ Gr. Central, ✓ W. P. Public Lib. entered, ✓ W. P. Public Lib.
12	11	✓	#3 ✓	+	1	✓ Gr. Central, ✓ Beach Arts, ✓ W. P. Public Lib. entered
7	12	✓	#2	+	1	✓ Gr. Central, 1 over ✓ W. P. Public Lib.
9	13	✓	1 ✓	+	1	✓ Gr. Central, ✓ W. P. Public Lib. entered, ✓ P. Public Lib. entered
6	14	✓	#3 ✓	+	1	✓ Gr. Central, ✓ W. P. Public Lib. entered, ✓ P. Public Lib. entered
8	15	✓	#1 ✓	+	1	✓ Gr. Central, ✓ W. P. Public Lib. entered, ✓ P. Public Lib. entered
5	16	✓	#1 ✓	+	1	✓ Gr. Central, ✓ W. P. Public Lib. entered, ✓ P. Public Lib. entered



October 4, 1932

Mrs. John D. Rockefeller, Jr.  
The Eyrie  
Seal Harbor, Maine

Dear Mrs. Rockefeller:

I am glad that you like the photographs made by Sunomi of the folkart. We did not keep a record of the number sent to you and therefore Mr. Sunomi cannot send the bill. However, the price is \$1.50 for each photograph, including matting, etc.

During the past two weeks, I have seen several members of the Society of Arts and Crafts of Detroit. They all talked with great enthusiasm about the forthcoming show of Rivera's work, to be held at the Society. Mr. Tannahill mentioned, particularly, the two large Rivera's in your collection and expressed the hope of including those paintings in the exhibition, which they hope will establish Diego Rivera in Detroit and its environs. Mrs. Haas and Mr. Gurry also mentioned the two pictures and I know that they are particularly eager to borrow them. I thought I might pass this information on to you, although Mr. Gurry has probably written to you.

The Rivera exhibition is no concern of mine and I know that I am presuming in writing to you about this. On the other hand I always feel the importance of including, in a one man show, the artist's best work and certainly, in the Modern Museum exhibition, these particular canvases from your collection set the standard for the show.

If you decide to lend these pictures, I shall be very glad to assist Miss Bourne in every possible way. The Society of Arts and Crafts is doing such fine work and Mrs. Haas and Mr. Tannahill, the Lusei Fords and all the members of the committee are devoting themselves so seriously towards furthering the interests of art and the public that I have to assist them on every occasion.

Please forgive me for bothering you with this matter but I was sure that you would understand.

The new developments in Rockefeller Center are most exciting. Your son, Nelson, is doing amazing revolutionary work which must result in a keener general understanding and a very necessary interlacing of the arts.

Under separate cover, I am sending you the photograph of the Borach which is now being cast for the Music Hall. Don't you think it is splendid work?

Mrs. J. D. Rockefeller cont'd

October 4, 1932

I hope you are having a pleasant Indian summer vacation  
and look forward to seeing you on your return.

Sincerely yours,

Director

Edith Gregor Halpert  
nc.



The Eyrie  
Seal Harbor, Maine

October 4, 1932.

Dear Mrs. Halpert:

I have received a request from the Whitney Museum for Mr. Coleman's painting called "Angelo's Place" and have told them that I will be very glad indeed to let them have it.

I have also received a letter from a man named Thomas Donnelly, asking if I would buy one of his pictures to help him out. He said he had some things in the Whitney Museum so I wrote Mrs. Force about it. In a letter I have just received from her she said that you had a good painting of his, a snow scene, which she thought it might be well for me to buy. Would you please give me a little more information on the subject? Never having heard of Mr. Donnelly, I regret to say, I feel very much at sea as to what I had best do.

I shall be at Pocantico from the 15th and probably all of the following week. While I am there, there are one or two questions that I would like to discuss with you. I will call you up. But please write me hereabout Mr. Donnelly's picture.

Sincerely,

*Amy A. Beach Jones*

Mrs. Halpert,  
Downtown Galleries,  
113 West 13th Street,  
New York, N.Y.



GALERIE BEAUX ARTS  
166 Geary Street  
San Francisco

October 6th, 1932.

Edith Gregor Halpert  
The Downtown Gallery  
113 West 13 Street  
New York, N. Y .

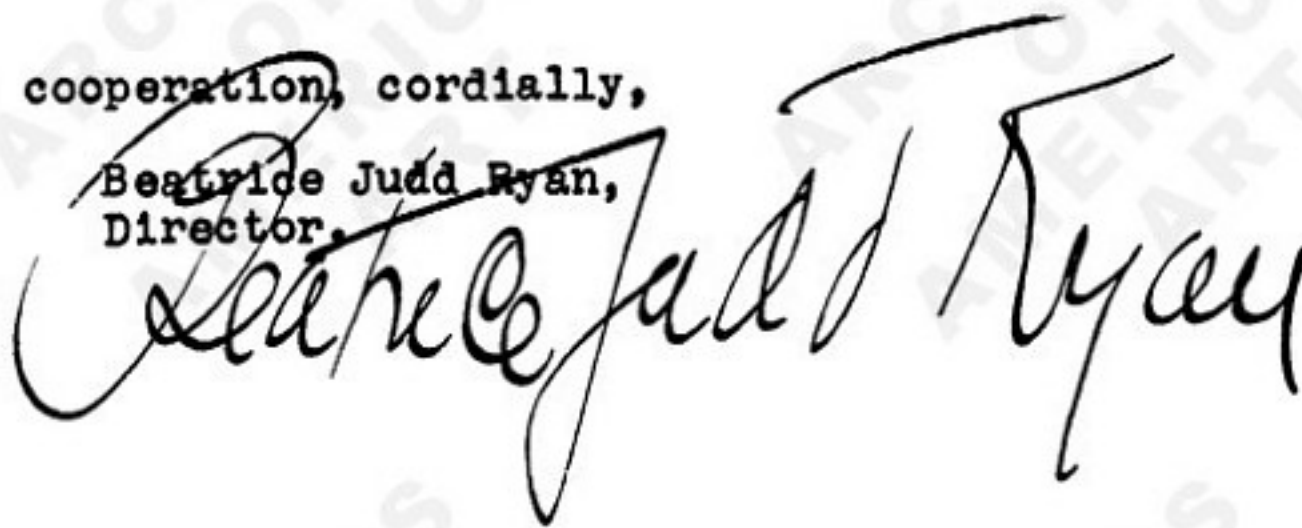
My dear Mrs. Halpert:

Your answer concerning the Early American paintings has in some way been mislaid, so I do not have it to refer to. The Early American exhibit opens November 7th, and I would like to have a few really good paintings, but as our funds are low we are cutting down every expense possible, so I can only afford transportation for a very small box of framed things, as I suppose they are framed; and I would want things that are positively of good quality in that they are typical and not leave overs from a New York exhibition, and, of course, I would judge it might be better from a selling standpoint were they not expensive and for that reason I judge, perhaps, small in size, knowing at the same time we do not sell by the yard - but you get my meaning.

We are going through a real struggle this season, as last year we had funds to carry us through, and this year I do not know how or when. I would be very happy if you have the time to write me to hear from you about the situation generally as you see it in regard to art.

Thanking you for your cooperation, cordially,

Beatrice Judd Ryan,  
Director.

A large, elegant handwritten signature in cursive script, reading "Beatrice Judd Ryan". The signature is written in dark ink and is positioned below the typed name and title.

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Edith G. Halpert

Oct. 6 - 32.

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Madam.

The Photo. enclosed shows an Old Oil Painting which belongs to a private family here, they wish to sell same, the painting is about  $2\frac{1}{2} \times 17\frac{1}{2}$  in. in size, can you tell by this good Photo. if you can use and what you could pay for same, it does not belong to me and am only trying to sell for the family.

Very Truly  
C. M. Heffner

346 So. Fifth St.  
Reading Pa.



October 7, 1932

Mr. Nelson Rockefeller  
Room 2000 - 26 Broadway  
New York City

Dear Mr. Rockefeller:

Although I have seen no paintings by Aaron Douglas, I have been successful in checking up on his career. I hope to get some first hand impressions next week, when I shall see two or three of his canvases. From the reproductions, I managed to find, his work seems very dull and superficially decorative but I should prefer to delay my judgement until I get a close-up.

Among the negro artists, the two who interest me particularly are Hale Woodruff, instructor at the University in Atlanta, and Archibald Motley, Jr. The former has more sense of mural painting than any of the others, I have found. Woodruff was financially assisted for two years by Mrs. Rockefeller and is showing special progress along more original lines.

In most cases, the negro painters are eager to assimilate the refinements of the white race. Consequently the work is anaemic, academic and insincere. Assimilation of racial ideas and emotions is not so rapid. Hale Woodruff, on the other hand, in his work, retained a negro quality of color and rhythm, in spite of his close association with French art. What he is attempting in his work is more closely related to his native music and dance. I can arrange to show you painting by him, as well as by Motley and Douglas. Suppose I phone you when they are at the gallery.

Mr. Laurent was here today and when I told him how much you admired his cat, he made a generous gesture and further reduced the price to \$400.00. The older generation is greatly flattered by the admiration of the young group and eager to encourage, in every possible way, the appreciation and -- shall I say incidentally -- purchases. As a member of the older generation, I should strongly advise you to make this acquisition as the alabaster cat is really an outstanding work in contemporary sculpture. A pernicious installment arrangement is entirely satisfactory to both Mr. Laurent and the gallery. Do let me know your decision.

Sincerely yours,

Director

Edith Gregor Halpert  
nc.



AMERICAN FOLK ART GALLERY  
113 WEST 13th STREET  
NEW YORK  
WATKINS 9-1535

October 11, 1932

Mr. C. M. Heffner  
346 So. Fifth Street  
Reading, Pa.

Dear Mr. Heffner:

Enclosed you will find a photograph which  
you were good enough to send us.

This painting does not fit in with the  
material we have and I am therefore re-  
turning it to you.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.  
enc.

AMERICAN FOLK ART GALLERY  
113 WEST 13th STREET  
NEW YORK  
WATKINS 9-1636

October 11, 1932

Mrs. Susan Higginson Nash  
Perry, Shaw & Hepburn  
141 Mill Street  
Boston, Mass.

Dear Mrs. Nash:

On my return to the city I found your letter of inquiry regarding the bust of George Washington.

The owner advised me that this carving originally belonged to the Jordan estate and was found on the school-house in Billerica. The owner surmised that the carving was by McIntyre but I have my doubts about that attribution.

On the other hand, it is a remarkably fine work, one of the best examples of the realistic school of carving at the time. The bust is approximately four feet high and is carved in the round. The three photographs enclosed will give you a much better idea than my own experiment in photography showed.

Regarding the price, I am quoting from the letter received from the owner.

"The bust today is worth \$1000.00 of anybody's money, no matter if the times are bad and worth three times that five years ago. In normal times it should be worth \$2000.00 but if you are interested in it, and that you may be able to make something out of it that would be worthwhile to find a customer, I will quote you a net cash price of \$625.00. Please bear in mind that this is the lowest price without equivocation and that the price is \$375.00 less than I have ever quoted. I make this remarkably low price to you for I think that if you are desirous of doing business with me, and I hope that we may establish mutual relations which may result to our benefit from time to time."

Our commission would be 10% and I am sure that we have been successful in getting down the price to the lowest possible figure as this dealer is very eager to establish business relationship with us, knowing that we buy a great deal. I recommend highly this very unusual and fine piece of sculpture which is particularly fitting in your collection.

When you are in New York I do hope you will pay me a visit.  
Edith Gregor Halpert

Sincerely yours,



October 11, 1932

Mrs. John D. Rockefeller, Jr.  
The Eyrie  
Seal Harbor, Maine

Dear Mrs. Rockefeller:

Several days ago I communicated with Mr. Thomas Donnelly asking him to bring down several of his canvases. He did so today and I selected the two which I felt were the best in the group. He is rather a good painter in his handling of pigment and manages well with his limited range of color. His two scenes referred to in your letter and a later landscape are the best of the series he brought.

The former is 29" x 25 1/2" in size, priced at \$400.00. The second is 16" x 30" in size, priced at \$250.00. The former was exhibited in the International Exhibition at the Carnegie Institute in 1929.

When I explained to him that in the event of a picture being sold, no commission would be charged, he agreed to reduce the prices to \$300.00 and \$250.00 respectively. The paintings are at the gallery until Saturday when he will send for them to include in a private exhibition. Please let me know your decision in the matter.

I did not know the young man personally only having met him for the first time today, but have ascertained that he is in distressing circumstances and, although I do not consider him an important painter, feel that he deserves some help this strenuous year.

By the time you return to the city Mr. Cahill's foreword to the American Folk Art catalogue will be more or less complete and the photographs assorted for your consideration. I look forward to hearing from you soon.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

P. S. Should you decide to purchase one of Mr. Donnelly's paintings, I am giving you his address so that you can send a check to him directly as such transactions do not go through our books.

Box 99 - Valhalla  
Westchester County, N. Y.



October 12, 1932

Mr. Clifton Hall  
Princeton University  
Princeton, New Jersey

Dear Mr. Hall:

Thank you for your telephone call. It was so good of you to take the trouble. I am glad that your painting "East Road" is making friends for Alexander Brook. You were among the first to go Brook - landscape. We have since sold practically every landscape painted by this artist. However last week, he brought in three new canvasses, one "Romantic Landscape", a large painting in the exhibition, and two small landscapes, all of which are of such high quality that I know your friend will be very enthusiastic about them.

When he comes to New York, I shall be delighted to show him these paintings. I hope you will be in soon as I know you will enjoy seeing these as well as other new examples of Alexander Brook's work.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

October 13, 1932

Mr. Walter Siple, Director  
Cincinnati Museum Association  
Cincinnati, Ohio

Dear Mr. Siple:

The Whitney Museum of American Art has arranged a Memorial Exhibition of the work of Glenn O. Coleman, recently deceased. This show opens on October 16 and will include outstanding examples, in all media, of this important American contribution to contemporary art.

Glenn Coleman was represented in all the leading exhibitions during the past twenty-five years and his works were purchased by many of the major museums and outstanding private collectors. Among the museums in which he is represented are the Metropolitan, the Whitney, the Newark, the Brooklyn, the Phillips Memorial Gallery, the Detroit Institute, the Carnegie Institute and others, as well as the Luxembourg in Paris. His work has for a museum not only an aesthetic value but an historical interest due to his representation of the American Scene.

You have in your collection, no example of his work and it occurred to me that at this time, before publicity value and general interest causes the Coleman estate to increase his prices, you might be interested in acquiring an example of his work. Furthermore you may wish to have the Whitney Museum Exhibition sent to you at a date which will fit in with your seasons plans. The exhibition has already been organized and it will incur small expense to have it sent to you. The prices of his paintings, drawings, and lithographs, are still very low, much more so than the work of any other artist of Coleman's importance.

Won't you let me hear from you soon, before the schedule will have been completely filled. The Whitney Museum has just issued a publication in the form of a monograph on Glenn Coleman. This includes reproductions of many of the work in the exhibition and other paintings, etc., in private collections, from which paintings could not be borrowed. The publisher is William Rudge.

I look forward to hearing from you soon.

Sincerely yours,

Director

Edith Gregor Halpert  
Enc.



26 Broadway  
New York

October 13, 1932

Dear Mrs. Halpert:

I decided that as you and Mr. Laurent were so nice and reduced the alabaster cat \$50 for me that I would reciprocate by paying the whole amount at the present time. Therefore, I am enclosing a check for \$400.

Would you be good enough to have the cat delivered here at the office whenever the exhibition closes.

I know Mary is going to be thrilled with the cat as it is the type of thing which she likes particularly.

Sincerely,



Mrs. Edith Halpert,  
Downtown Gallery,  
113 West 13th St.,  
New York City.



REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION CONCERNING ITS SERVICE

19018

# WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

West 14th Street, New York, N. Y.

1932 OCT 13 PM 4 22

SIGNS
DL = Day Letter
NM = Night Message
NL = Night Letter
LCO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER
25	

is  
expected

By the sender of this message. Please give it to the messenger or telephone operator.

WESTERN UNION

NAW 1-11-DETROIT, MICH 13 402P

MRS EDITH G HALPERT=

113 WEST 13 ST

MAY WE USE MRS ROCKEFELLERS NAME IN CATALOGUE AS LOANING

PICTURES=

SOCIETY OF ARTS AND CRAFTS.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE.



Letters forwarded today are not likely to be acted on before Monday

A WESTERN UNION NIGHT LETTER WILL GET ATTENTION EARLY SATURDAY

3937

REQUESTED TO FAVOR THE COMPANY BY CRITICISM AND SUGGESTION

# WESTERN UNION

NEWCOMB CARLTON, PRESIDENT

J. C. WILLEVER, FIRST VICE-PRESIDENT

SIGNS	
DL	Day Letter
NM	Night Message
NL	Night Letter
LCO	Deferred Cable
NLT	Cable Night Letter
WLT	Week-End Letter

1932 001 14 AM 9 30

date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 203 West 14th Street, New York, N. Y.

NT19 15=TDBH SEALHARBOR ME 14 912A

MRS HAPERT, DOWNTOWN GALLERIES:

113 WEST 13 ST

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

WILL TAKE DONNELLY SNOW SCENE LEAVING FOR NEWYORK TODAY

WILL SEND CHECK FROM THERE MONDAY=

ABY ROCKEFELLER.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE



AMERICAN FOLK ART GALLERY  
113 WEST 13th STREET  
NEW YORK  
WATKINS 9-1535

October 14, 1932

Miss Beatrice Judd Ryan, Director  
Gallerie Beaux Arts  
166 Geary Street  
San Francisco, Calif.

Dear Miss Ryan:

It is too bad that my letter addressed to you regarding the early American exhibit was mislaid.

We are now building a special gallery on the second floor for the purpose of showing permanently the very rare collection of Folk Art. In the meantime all the paintings and sculpture have been packed and placed in storage to avoid the possibility of damage to any object, during the contractors reign. I hope that the rooms will be completed before the first of November so that the selection can be made in time for your exhibition. You may rest assured that I shall do my best. If we send the objects to you on the first of the month, do you think they will reach you in time? I doubt whether we shall be able to get any pictures and sculpture, before then.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

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ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

Oct. 14, 1932.

Dear Mrs. Halpert.

It was great fun cruising down to 13<sup>th</sup> Street and seeing you again. The Downtown Gallery has come to be a prescribed halt on my journey. Mrs. Ford enjoys her visits very much.

I am still excited over the idea of getting a Webber. But I've decided to curb my exuberance until I'm out of debt as the result of my recent extravagance. By January or February I expect to be unencumbered and then for a Webber. In the mean while don't keep Schluter for me. If it sells I'm sure there will be

an equally fine one in 1933. Although  
my method of collecting has its  
advantages, I certainly profit on the  
side of anticipation.

Looking forward to seeing you  
again and with many thanks.

Very Sincerely,

Robert Tannahill

**BRUMMER GALLERY, INC.**  
WORKS OF ART  
85 EAST FIFTY SEVENTH STREET

CABLE ADDRESS "SCALPENDING NEW YORK"  
TELEPHONE VOLUNTEER 8-4228

NEW YORK,

October 17, 1932.

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of the  
fifteenth. It is not at all necessary for us to have  
the sculpture as security -- your endorsement is quite  
sufficient.

Truly yours,

BRUMMER GALLERY, Inc.

By

*T. B. Ryan*

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established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



DONALD DESKEY  
145 WEST 57TH STREET  
NEW YORK CITY

TELEPHONE  
CIRCLE 7-5768

October  
Seventeenth  
1952

Mrs. Edith Gregor Halpert,  
115 West 15th Street,  
New York City.

My dear Mrs. Halpert:

Regarding your Deskey swivel chair, we wish to state that Mr. Mallin of the Mallin Furniture Company has taken the responsibility for this repair and will, undoubtedly, have been at your establishment before you receive this letter.

Regretting the trouble that this has caused you, I am

Sincerely,

*Richard H. Mandel*

RHM:ibd

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Carole O.

Oct. 17, 1932

Dear Mrs. Halpert:

In your last letter you said you were interested mostly in paintings and sculpture. The other day I found an old oil painting, so I thought I would write you about it. It is an early painting and has the name on it Joseph Highmore 1734. The size of it is 30 inches in width and 38 inches in height. It is a portrait of an early gentleman, but we do not know who he is. It is in very good condition except the frame is missing, otherwise it is



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in good shape. If you are  
interested please write

Yours truly

John P. Miller

126 E. High St.

Carlsbad

Ca.

LOUIS B. BOUDIN  
PHILIP WITTENBERG  
CHARLES S. NEFTER

**BOUDIN & WITTENBERG**  
COUNSELLORS AT LAW  
70 WEST 40TH STREET, NEW YORK

October 17th,  
1932.

The Downtown Gallery,  
113 West 13th Street,  
New York City.

Gentlemen:

This confirms the suggestion I made to Edith that the stock of The Downtown Gallery be realigned in the following manner:

- a. That the capital stock be increased so that it should consist of 200 shares of non-par value common stock divided into two classes of 100 shares, of which Class A will have voting privileges and Class B will be non-voting stock.
- b. That in addition to the common stock there be issued 100 shares of preferred capital stock of the per value of \$100. bearing an accumulative preferred dividend of six percent.
- c. That the 100 shares of Class A Common stock be issued to you and Edith in accordance with your interests. *See*
- d. That the Class B stock be used as far as required as bonus for the preferred stock in the amount of one share of common for every five shares of preferred, and that the balance of the Class B stock be issued and held for dividend purposes for the benefit of the present owners, except insofar as required to be used for bonus purposes.

Yours very truly,



PW:ML

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October 18, 1932

Mr. Arch Horne  
Ridgefield, Conn.

Dear Mr. Horne:

Enclosed you will find a check for \$50.00 to be applied to my account.

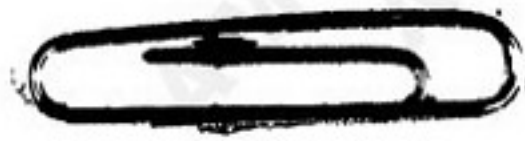
I hope to clean this up shortly and shall do my best.

Will you please send a note to Mr. William Johnstone, Newtown, Connecticut, suggesting that he call to see your very fine collection of furniture. Mr. Johnstone has admired some of my pieces and told me to get in touch with you. In writing please use my name so that he will connect the conversation with this letter.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.



October 18, 1932

Mr. Edward A. Jewell  
New York Times  
229 West 43rd Street  
New York, N. Y.

Dear Mr. Jewell:

Under separate cover I am sending you a photograph - glossy print - of the William Zorach sculpture to be used in Rockefeller Center.

Your office telephoned for this photograph several days ago and I explained to the young woman that I did not have the authority to distribute any of the material without consent of the Rockefeller Center Publicity Department, headed by Mr. Crowell.

I have since learned that the material will be released within the next week or so and am therefore sending you the photograph in the meantime. As soon as the release date is given, I shall notify you as I do want you to have this important material before any other paper gets it.

The photograph was made of the plaster before casting in aluminum. It is complete and represents the figure in its finished state. Zorach and Laurent are perhaps the two first modern sculptors of importance to appear in a public project of this sort. Sculpture produced to order proves that a real artist can work within a given scheme, relating his sculpture to the architecture perfectly, yet making no compromise of any kind as an artist. This figure is, in my estimation, unquestionably one of the outstanding examples of Zorach's work and one of the greatest produced in this country. Don't you think that with such encouragement from architects, we have reason to expect a great era?

If you wish, I shall send you a photograph of the Laurent group within the next few days. Stuart Davis is working on a mural measuring 17' x 11', carrying out his own ideas entirely and at the same time making it a part of the architectural scheme. Louis Bouche is finishing a series of murals for one of the rooms. He is working in the city in a studio in the fifties and would be very much pleased to have you see the work in progress, if you care to pay him a visit.

These are lively days in the world of art and I feel that the artists owe a great deal of the interest to your work. After all the greatest art exists only when a public is there. The public is created by the writers and not by the painters.

Sincerely yours,



**PERRY, SHAW AND HEPBURN**  
**ARCHITECTS**

141 MILE STREET, BOSTON  
AND  
WILLIAMSBURG, VIRGINIA

WILLIAM G. PERRY  
THOMAS MOTT SHAW  
ANDREW H. HEPBURN

HAROLD R. SHURTLEFF  
WALTER M. MACONER

MEMBER  
THE AMERICAN INSTITUTE  
OF ARCHITECTS

WILLIAMSBURG  
CONCERNING

October 18, 1932  
Bust of Washington

Mrs. Edith Gregor Halpert,  
American Folk Art Gallery,  
113 West 13th St.,  
New York, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of October 11th  
and the enclosed photographs of the bust of  
George Washington.

It is without doubt a most interesting  
piece, and I am writing to Col. Woods in  
regard to it. I shall let you know what  
response we receive from him.

It will give me great pleasure to call  
at the Gallery when next in New York.

With kindest regards,

Sincerely yours,

*Susan Haggins Nash*

SHN/EGP  
Copy to:  
P. S. & H., Boston

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THIRTY EIGHT WALL STREET  
NEW YORK

October 19, 1932.

Miss Edith Gregor Halpert, Director,  
American Folk Art Gallery,  
113 West 13th Street,  
New York, N. Y.

Dear Miss Halpert:

With further reference to your letter of August 24th, 1932, I shall be pleased to show you the portraits of General Robert Hunter, Colonial Governor of New York and New Jersey from 1710 to 1719, and his wife, Lady Hunter, any evening during the week at 8:30 p.m., or on a Sunday afternoon, if that time is more convenient for you.

The paintings are located in my mother's home in Brooklyn - 1661 - 44th Street. The best way to reach this address, if coming by train, is via the Culver Line (B. M. T.) to 18th Avenue Station.

While these paintings are still in my mother's possession, I feel that a sale will soon be consummated and shall be pleased to have any offer you care to submit before making a final decision.

Yours very truly,

*Ruth W. Cherrington*

H. BRADFORD CLARKE  
"THE PACKET" ANTIQUES  
WEST BREWSTER  
MASSACHUSETTS

Oct 19,

Miss E. G. Halpert.

My dear Miss Halpert.

Only last night I  
mailed a letter to you at  
Newtown Conn. asking if  
you had forgotten the bench.  
I will have it crated & sent  
right along to you.

I will have to wait until  
I go to Andover again before  
(over)

I can get any information in the near-month. That will be probably some time next month. I do not know really if I can get anything definite anyway, as I tried when I bought it. But since then, it occurred to me that some one else might be able to help.

I have a portrait of a little girl in red - with pantalettes - since you were here. Early type - & a few plaster pieces - guess



H. BRADFORD CLARKE  
"THE PACKET" ANTIQUES  
WEST BREWSTER  
MASSACHUSETTS

that's about all -

Yours Sincerely.

H. Bradford Clarke.

Haas



Oct. 19. '32.

My dear Mrs Halpert - I have been ill in bed for a few weeks else you would have heard from me before this.

I have so often thought of the delightful day at your charming country place - how you must

have enjoyed the beauty of it all  
these last weeks. It was so good  
of you to have given us these  
lovely hours.

Please remember me to Mrs  
Goldsmith to whom I send greetings  
and kindest regards.

Wish you could be here for our  
Rivers show tonight - really fine! -

Best wishes and so many  
thanks.

Cordially

Lillian Hinkel Haas



October 19, 1932

Mr. Harry Wehle  
Metropolitan Museum  
82nd Street & Fifth Avenue  
New York, N. Y.

Dear Mr. Wehle:

Several days ago I showed Mr. David Rosen a painting attributed to Ralph Earle.

One of our clients is interested in this painting which looks very good and authentic to him but as I do not wish to make collectors pay for our mistakes, I am endeavoring to ascertain whether this picture is actually a Ralph Earle.

At Mr. Rosen's suggestion I am sending the painting to you in the hopes that you will be good enough to give me your opinion of it. I shall be very grateful to you for this help.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.

10 WEST FIFTY-FOURTH STREET  
NEW YORK CITY

October 20th, 1932.

Dear Mrs. Halpert:-

Mrs. Rockefeller has asked me to send this letter to you and ask if you could find it convenient to see Mrs. Peyton's work at the Grand Central Galleries.

The Mrs. Miller mentioned is an old friend of mine who wrote me regarding Mrs. Peyton's work, which she thought was very good - she had bought several of her pictures. But one can never tell.

Sincerely,

*Anna L. Keely.*

ARTHUR FRANK

October 21, 1932.

Dear Mrs. Halpern:

you have intimidated me - I am uncertain what course to pursue. When your secretary, with mournful mein, informs me that you cannot see me, should I bow, stumble over the mat, retreat and burst into tears on the sidewalk? or, should I sit me down at home and dictate you a note? I've decided on the latter course - more reasonable behaviour.

When you left my place, at the close of what I found a very pleasant interview, you expressed an intention to come again, when you had ample time, and to review my work then in daylight. Quite naturally, I am anxious that you do this. Will you, then, please let me know by letter, or telephone when I might expect that pleasure.

You may have changed your mind. In that case would you please inform me by letter that you definitely refuse to consider further my work - or whatever. I am not a salesman and do not understand that kind of psychology, therefore I am puzzled. awaiting your discretion,  
Sincerely, Arthur Frank

148 East  
27th St.

B04-1650



October 22, 1932

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

The exhibition of paintings by Miss Dorothy Varian opens at the gallery on Tuesday, October 25th. It will be hung by Monday preceeding the official opening and I hope that you will find time to come in to see the work of this brilliant painter, on that day.

Several months ago you spoke of adding a painting by Miss Varian to your collection. At that time I mentioned specifically, the very handsome "Still Life with The Blue Vase" which I showed you last week. It has since occurred to me that perhaps, in view of the fact that you have a still life by Miss Varian, an equally important painting of another subject would be of greater interest to you. It always makes for a better collection to represent an artist in several phases, showing the versatility of the painter. In this group, Miss Varian has an exceptionally good canvas of a circus scene - the most ambitious work produced by her. Inasmuch as you mentioned, during the summer, your plan to acquire another Varian I am very eager to see you have the first choice, before the actual opening of the show and look forward to seeing you on Monday.

The Manet painting which I brought to your attention is "6" in the catalogue of the exhibition held at Musee de L'Orangerie. It is called "La Dame Au Gant" and, as you will see from the reproduction is unquestionably one of this master's masterpieces. I have wired for further particulars regarding price and name of owner. I shall have the information by Monday.

The Ralph Earle portrait is at the gallery now together with all the original credentials authenticating the painting.

It was very kind and thoughtfull of you to lend me the book on Russia. I am saving it for the weekend reading. Thank you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

STUDIO 6100

CLARK 1000

EDW L CHASE  
939 7TH AVE  
STUDIO 6100

Oct 27 - 32

Dear Mrs. Halpert -

Firstly I feel very guilty of gross neglect in not at least dropping you a line regarding the possibility of some kind of payment on my debt to you and Alexander Brook on the Brook painting, for which I ask forgiveness.

I have nothing but poor excuses for not communicating at least long ago.

As for not paying something down my reason is quite different, for Mrs. Star and I have truly hoped and believed that I could and would pay something out of most every one of the few checks which have been coming in since I got the painting but some how the checks have always been so entirely eaten up with absolute necessities before they arrived that as you know it has never been accomplished.

Things in advertising have picked up slightly and I am very encouraging for more work, so also my hopes

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Our Brood grows more beautiful every time we look at it, which is every day.

I feel most hopeful that something will happen in the very near future so that I can at least send you a good will payment.

Truthfully I wish I could say something more affirmative but I will promise that the moment it is possible to see my way clear to pay without starving a couple or more children I'll do so.

I appreciate your patience and good will. We all at home love our Brood so I must ask more good will and patience

most sincerely yours  
Henry F. Shaw



WORCESTER ART MUSEUM  
WORCESTER, MASSACHUSETTS, U.S.A.

October 24, 1932

Mrs. Edith Gregor Halpert  
The American Folk Art Gallery  
113 West 13th. Street  
New York

My dear Mrs. Halpert:

Have you any photographs of the work of Edward Hicks, the Quaker minister? I understand that the American Folk Art Gallery owns "The Peaceable Kingdom" and "The Grave of William Penn". Are there any others by him in the collection? I am much interested in his work and would like particularly to find out if there is any record of his having been in Massachusetts. Can you throw any light on this point?

Would you please let me know what photographs of his paintings you have for sale and their prices.

Thanking you, I am

Very truly yours,

*Louisa Dresser*

Louisa Dresser  
Associate in Decorative Arts

15. Bowdoin St.

Provincetown, N. Y.

Oct. 23, 1932.

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Dear Mrs. Halsey:-

I have been trying the new Brook everywhere in my apartment and can find no place to hang it where its qualities are apparent. The fault, of course, is with my rooms. With the sloping walls and oddly located windows, they afford little opportunity for proper lighting for oils. I shall have to restrict my purchases largely to water colors and prints. In this case, the deep tones of the Brook, calling for good illumination, are altogether lost. You would not recognize the picture that seemed so effective in your gallery.

The result of this minor tragedy is that I am going to return the picture to you on Saturday. Of course, I wish to be charged for the packing and express to Provincetown. As for the rest, we shall have better luck another time. This time I am sorry to disappoint you, and I am correspondingly disappointed myself.

Yours sincerely,

Clifton H. Halsey.

October 25, 1932

Mr. Harry Wehle  
Metropolitan Museum  
Fifth Avenue & 82nd Street  
New York, N. Y.

Dear Mr. Wehle:

It was very kind of you indeed to offer to look further into the matter of the Ralph Earle portrait.

I have received from the agent all the credentials which I am sending to you at your suggestion. The attorney for Mrs. Fowler, who died two or three weeks ago, is sending us an affidavit of ownership.

I hope I am not taking too much advantage of your kindness by troubling you further with this matter.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



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October 26, 1932

Dear Donald: *Rocky*

This morning I received word from Stuart Davis to the effect that his painting for Rockefeller Centre is finished and will satisfy like the Chesterfields to be smoked in its shelter.

He wants to know latest possible date for delivery, as the canvas has to be rolled and it is dangerous to do so in its wet state. Please call me upon receipt of this letter.

He also wishes to know the exact date on which the painting will be applied on the wall, as he wants to be there to supervise the work "to see that no violence is done to the surface".

Have the sculptures arrived? If the Rockefeller Centre photographer will take the Laurent, I shall be in a position to help a lot with the publicity at this time.

I look forward to hearing from you soon.

Cheerio

47 Watson St.  
Detroit, Mich.  
Oct 30, 1932

Dear Mrs. Dalper:

I am sorry that I have failed to write and acknowledge my appreciation in having received the scholarship so generously given by you. I wonder if I may ask your forgiveness in failing to be more prompt.

I deeply appreciated the opportunity to study under John Carroll during this year. There could be no other man whom I

2

would rather be with  
Thanking you again  
for the scholarship I  
beg to remain  
Your humble friend  
Harold Bohn.



HARRY NEYLAND  
NEW BEDFORD, MASS., U. S. A.

October 30, 1932.

Mrs. Edith Gregor Halpert,  
American Folk Art Gallery,  
113 West 13th St.,  
New York, N.Y.

My dear Mrs. Halpert:

I anticipate leaving here for New York on Wednesday night next and Mr. James A. Carr of the Whaling City Antique Shopp, 32 North Water Street, has asked me to bring a figurehead for your inspection.

Would it be possible for you to arrange to have your client see this next Friday or Saturday A.M.? If so, I can leave this with you possibly Thursday afternoon or not later than Friday at 10 A.M.

If you are unable to write in time will you kindly wire me at New Bedford, Mass. on Wednesday what arrangements you can make.

Awaiting your reply, I remain

Very truly yours,

HN/B

R





# Hotel Knickerbocker

WALTON PLACE AT MICHIGAN AVENUE  
(800 BLOCK NORTH)

—Chicago Oct. 31-1932

My dear Mrs. Halpert -

It is too bad and I am sorry. But I  
can not make a larger payment than the enclosed check. No  
matter how slow - you can rest assured at least that in time  
you will be paid in full. I am always striving to sell  
some of my pictures which I as buyer can use. Several  
times I have been almost materialized - only to fade out at  
last moment of course I am no dealer - so it is harder  
for me than it might be if I were a collector myself.  
People wonder why I am willing to sell - they tell me  
that it is natural enough to change your mind and then - I  
suppose it does make a prospective purchaser a bit shy - as I  
am just so on trying. Some day again I may succeed as I have  
managed in the past.

You were the object of a discussion a few days ago  
- Mr. Kankas, Mr. Rich and I were talking about the current  
American Exhibition at Art Institute and about the big  
show Mr. Harbo is planning for next year - in connection  
with the Century of Progress Art Exhibition - also to be staged  
at the Institute. It just made me ill to think of how the gods  
had played me a screwy trick - for I was shocked and  
just I have suffered keenly in the depression. Luckily I have  
not lost what I own - simply my income has received some  
terrible dents. Of course property returns - I at least should  
benefit - to the extent of a return in income - and that is  
some consolation. I was glad to be told that you had not  
yet had effects of present business conditions most as much





as most leaders. I really am glad for you down about you got - your persistence, good judgment and sympathetic help does any errand you can receive.

I notice many of your good men are represented in the American Exhibition and by fine examples. I like particularly the canvases by Alexander Brook - Glenna Coleman - Barnard Karpis - Louis Pittman - Max Weber and the sculpture by William Jacob.

We had quite an argument about the prizes too - of course only the two Harris prizes and two of the lesser awards were given by the Jury - this time composed of Museum Directors. Whereas I do not dislike one of the selections thus made - the \$300 award to Simke Simkeestah - still I am far from enthusiastic over the choice. I cannot understand the \$500 Harris Award to H. V. Post - just a nice painting.

The Logan prize as you know are made by the Art Institute Trustees - I was glad to see Calkins win the \$1500 medal - especially as it was as a purchase prize. It is a fine thing and I a few years ago was fortunate enough to get a study drawing - you thought it was for me. It makes my blood tingle a lot - to be just a young fellow of some of the big eastern Museums - and believe me it has happened too many times to be a novelty at that.

The second Logan prize to Sidney Langford was just plain sad - a pain in the neck to me. That Jackson Smith was a better choice for the 3rd Logan prize. In 1925 I invited Mr. Jackson Smith for our Pan-American but I never recall being myself. Yours sincerely, [Signature]



October 31, 1932

Miss Anna Kelly  
10 West 54th Street  
New York, N. Y.

Dear Miss Kelly:

I am returning the letter from Mrs. Peyton.

As I told you during our telephone conversation, I visited the Grand Central Art Galleries and saw four of Mrs. Peyton's paintings. With the exception of the largest and most ambitious, her work showed a great deal of charm, often referred to as feminine charm, in painting. She has a nice color sense and an interesting, though conservative, sense of composition. She belongs in the group of impressionists who are no longer fashionable in modern art, as the lessons learned in the school of impressionism have been assimilated and applied with many other new developments.

Her work would look very well as a decoration in a home but frankly speaking would not fit in with the paintings in Mrs. Rockefeller's collection.

I dislike very much making any derogatory statements about an artist who is in such pathetic need but at the same time do not want to place myself in the position of giving misleading information.

I hope that Mrs. Peyton gets some assistance as she is a sincere artist and, although slightly behind times, a good painter.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

November 1, 1932

Mr. George Gershwin  
33 Riverside Drive  
New York, N. Y.

Dear Mr. Gershwin:

Several days ago I talked with Max Weber and during our conversation your name was mentioned in connection with the painting called "Cellist" in which you are interested.

This painting, as you know, is a rare example in Max Weber's collection as practically all of the works of that period have been sold and the "Cellist" is unquestionably the most important and most complete painting of that period. It has a mood which Weber can never recapture and represents a phase of modern art which will always remain a beacon in the modern movement.

The original price on the canvas was \$2500 and, as I advised you during several conversations, Weber had made a reduction in his prices. Some of his paintings had sold at figures above \$3000. Even when one of our clients bought five important examples, at one time, he received no reduction whatsoever. However, Mr. Weber was so touched by your attitude towards his work that he voluntarily cut the price to \$1800. In our last talk he reduced it finally and permanently to \$1500, which is, for him, an extraordinary gesture.

If you are really interested, as you say, in acquiring a great work by a great artist, this is a rare opportunity - an opportunity which you as a collector cannot overlook. All this depends entirely, as I said before, on your real desire to have an important work. If so, you will not hesitate. If not, we might just as well drop the matter here at this time, as I do not wish to embarrass Mr. Weber further.

I shall be glad to send you the picture on approval so that you may see it in your own surroundings and in connection with other fine paintings in your collection. The "Cellist" can be sent to you at your convenience. A self-addressed envelope is enclosed to facilitate a prompt reply.

In closing may I say that although we are always glad to make a sale I am urging this matter for your benefit and this is not sales hokum.

Sincerely yours,

Lith Gregor Halpert

Director



AMERICAN FOLK ART GALLERY

113 W. 57th STREET

NEW YORK

November 2, 1932

W/ 113 W 57 1935

Mr. H. Bradford Clarke  
"The Packet" Antiques  
West Brewster, Mass.

Dear Mr. Clarke:

I want to acknowledge receipt of the tavern table.

The painting mentioned in your letter sounds interesting and if you can send us a snapshot of the little girl in red with pantalettes, we shall be glad to consider it. Can you do the same with the group of new plaster pieces which you have added to your collection. Please note the price in each case.

I certainly shall be grateful for any information you can gather in connection with the over-mantle which we are planning to exhibit in the near future, when we open the Folk Art Gallery.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



November 3, 1932

Mr. Merle Armitage  
530 Auditorium Building  
Los Angeles, California

Dear Mr. Armitage:

According to our records there is a balance due from you, amounting to \$25.67, dating from July 13, 1931 - a year and a half.

The bookkeeper has written to you on several occasions and thus far we have no record of a reply from you, explaining your intentions in the matter.

Won't you please pay us the courtesy of answering to all this correspondence. The artists are in no condition at the present time to forgo payments and as we do not want to bear pressure on the small sum outstanding, we hope that you will realize the situation and will send us a check by return mail - or in any event a letter of explanation.

Sincerely yours,

Accountant

enc.

ROBERT H. TANNAHILL  
2171 IROQUOIS AVENUE  
DETROIT

Nov. 3, 1932.

Dear Mrs. Halpert,

The Friends of Modern Art had a meeting on Tuesday and to my surprise chose Max Webber's small pictures that you sent us on approval - the \$100 one. I say "to my surprise" because I was afraid that some of the more conservative members wouldn't like it. That they would pick something more easily understood. Personally I'm delighted that the Institute is to be enriched by this small canvas. I'm looking forward to the day when we have several examples of his work.

The Rivera Show has been a great success from all angles. Rivera says it's the most satisfactory showing of his things that he has had.

I'm anxious to see the new show at the Museum of Modern Art. It should be good.

Looking forward to seeing you in New York.

Sincerely,  
Robert Tannahill



November 7, 1952

Mr. Robert H. Tannahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

Detroit should be congratulated. Now the Metropolitan will follow suit and acquire a few more, just as they did with Karski.

Of course, I hope that your will not be so much represented with the smallest of a collection, as he is too important in the contemporary art world to have so small a collection devoted to him. It is, however, most commendable and gratifying that the friends of art are seeing the light. I am sure that you have a strong hand in this and are very grateful to you.

The exhibition at the Modern Museum is a very fine one. Although some of the examples are not the best, because of the method of selecting the pictures from collections instead of artist's studios, there the latest and sometimes the best works are to be found, it gives American art as a whole a great boost and establishes the American tradition. I certainly think it well worth your while to make a special trip to see this show.

Our American Folk Art Gallery opens privately on Thursday. We do not want to interfere with the Museum publicity or their scheduled show and therefore are not making the gallery public. When you do come to town I hope you will stop in as I know you will be interested in seeing the many new things we have acquired. Should you by any chance be on your way, we are having a cocktail party, Thursday afternoon, as a fitting introduction to American folk art. We have a concealed bar for the ancestors and expect to have a merry time on Thursday.

I look forward to seeing you soon.

Sincerely yours,

Director

Edith Gregor Halpert  
etc.

November 8, 1932

Mr. Walter Hochschild  
61 Broadway  
New York, N. Y.

Dear Mr. Hochschild:

In going through our records I had my attention called to the fact that although you paid for Hunt Liederich's small sculpture entitled "Boxing" you do not have it in our possession. I now recall that you returned it for signature and that we wrote to Mr. Liederich several times about the matter.

Mr. Liederich planned to return to this country before this but has not done so. I expect him in the near future. However, I feel rather uncomfortable about the arrangement and in case you do not wish to hold "Boxing" until his return when he will be glad to sign it, we shall arrange to refund the money to you.

Please forgive me for not having communicated with you sooner but in the bustle of the artistic activities I managed to overlook the matter. Please let me know your decision.

I look forward to seeing you and Mrs. Hochschild. We have a very interesting exhibition of paintings by Dorothy Varian and on Thursday of this week will open privately our new gallery to be devoted entirely to American folk art. We have planned a cocktail party at five o'clock, Thursday, and hope that you will both be with us. It will be a pleasure to see you again.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



November 6, 1932

Dear Edmund Curry:

The telegram which you sent me on the 5th was inadvertently placed in my letter box by the messenger and did not reach me until today. I called Mrs. Rockefeller but she was out of town.

Why don't you wire her directly? I think it would be best to carry on such transactions with her personally as it would save time for you. It is frequently difficult to reach her by telephone and would be much easier to do so by wire.

You know you really must come to New York soon. You ~~cannot~~ afford to miss the Modern Museum Show and incidentally a visit to this gallery.

Sincerely yours,

Edith Gregor Halpert

nrc.



AMERICAN

113

STREET

NEW YORK

November 9, 1932

Mr. Sumner Healy  
686 Lexington Avenue  
New York, N. Y.

Dear Mr. Healy:

Thank you for sending me the photographs.  
I have not been well lately and cannot get  
about very much.

Would it be possible for you to send on  
approval the painting by Joanna Hicks. Will  
you also be good enough to let me have the  
price on that as well as on the Drury.

I thank you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AFX  
November 9, 1932

Mr. J. M. Ives  
Danbury  
Connecticut

Dear Mr. Ives:

During the summer you were kind enough to permit me to view the portrait of the woman painted in the eighteenth century.

We are very much interested in this painting and wonder whether there is a possibility that Mrs. Otis, who you said was the present owner, would care to sell this painting.

I shall be glad to communicate with her directly, if you will give me her address. I am enclosing a self-addressed envelope for your convenience in replying.

I thank you.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

AMERICAN ART GALLERY

113 WEST STREET

November 9, 1932

RECORDED - 1535

Mr. John P. Miller  
126 East High Street  
Carlisle, Pa.

Dear Mr. Miller:

I received your letter of November 5th,  
concerning the portrait of Joseph High-  
more, 1734.

Would you be good enough to quote me  
your price on this?

Sincerely yours,

Director

Edith Gregor Halpert  
MRC.

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AMERICAN ART GALLERY  
113 WILSON STREET  
NEW YORK  
WATKINS 5-1535

November 9, 1932

Mr. Harry Heyland  
New Bedford  
Massachusetts

Dear Mr. Heyland:

Please forgive me for not having answered your  
urgent letter sooner.

Unfortunately, I was ill during the last few  
weeks and did not have the correspondence called  
to my attention until today.

In the meantime the collector whom I had in mind  
has left town and I am afraid that we shall have  
to let the matter slide until his return to the  
city, when Mr. Carr will be notified.

I regret this incident.

Sincerely, yours,

Edith Gregor Halpert

Enc.

copy to Mr. J. A. Carr

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

November 9, 1966

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

As you read, too I am listing the prices of the paintings and sculpture you have under consideration. I would suggest that you have these sent to the artist to see if the objects might be seen in relation to your collection. I feel that all of the being sent the earliest of these they would complete your good collection.

Pair of portraits (one man and woman with jewelry)	\$120	=
Pair of portraits (formerly Mrs. Wilson)	100	=
The Grave of William Penn by Louis J. Dick	\$1100	
The Peaceable Kingdom by Louis J. Dick	\$100	
Portrait of a woman	\$450	
Velvet landscape	\$0	
Portrait of the lady of deer - <i>Free River</i>	\$40	
Portrait of Child in Pantalettes (one of the artist's wife 1870-1872)	\$100	=
The Lady Tamm by Joseph Stock of Philadelphia, Pa.	\$1100	
Painted bird weather-vane (only example found in the met- ropolitan)	\$100	
2 Carved wooden figures - a young man	\$175	
Gift in Blue (collection of a baronet)	\$1100	
Wood Over-entire - state house with Columbia (a ke Strillo)	\$350	
	<hr/>	
	\$645	

I hope this is satisfactory.

Sincerely yours,

Director

Edith Gregor Harper  
etc.

*True Cross in water* \$750  
*Minimata* \$2200  
*11-11-11* ✓



November 9, 1932

Miss Louisa Dresser  
Worcester Art Museum  
Worcester, Mass.

Dear Miss Dresser:

Under separate cover I am sending you a photograph of Edward Hicks' "Peaceable Kingdom". We have three examples under the same title, all somewhat different versions of this biblical subject. The photograph I am sending you is of the most famous of the group. This picture was reproduced in many of the American magazines and newspapers, the book published by Harcourt and Brace called "America as Americans See It", the French magazine, *Formes* and various American and European publications.

We have another example of his work called "Grave of William Penn" of which no photograph has been taken. We shall be glad to do so, however, if you are interested in the picture.

Enclosed you will find some data which we had discovered in our research on this artist. He travelled a good deal and since he was a Quaker minister, it is possible that he visited the Quaker groups in Massachusetts.

The picture will be for sale as soon as the American Folk Art Gallery is actually opened and the pictures returned from storage. This will take place during the latter part of the week. I hope that you will have an opportunity of seeing this collection as the early American paintings are difficult to judge from description or photographs.

The prices vary from \$1,000 to \$2500. Incidentally the photographs I am sending you was taken before the restoration. Mr. Rosen who is connected with your museum restored the canvas and can tell you how much more beautiful it is than the photograph show it to be.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



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November 10, 1932

Mrs. Halpert  
Downtown Galleries  
113 West 13th Street,  
New York City

My dear Mrs. Halpert,

I am returning, herewith, the photographs which we are not using in our American Folk Art article, appearing in the December 1st Vogue.

Very truly yours,

*Francis L. Wurzburg*

FMCF/br

61 BROADWAY  
NEW YORK

November 14, 1932

Miss Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

Dear Miss Halpert:

Thank you for your letter of November 8th. Mrs. Hochschild and I were sorry not to have been able to avail ourselves of your kind invitation to the private opening of your new gallery but we hope that it will be possible for us to stop in some time in the near future.

As regards the Diederich sculpture, I will appreciate it if you will arrange to refund the money to me.

Sincerely yours,

*Walter Diederich*

November 16, 1932

Mr. Robert H. Tannahill  
2171 Iriquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

The International Exhibition which was to open at the Worcester Museum is now being collected and we are planning to include "Nude on Navajo Blanket" as one of the important exhibits.

Would it be too much trouble for you to send this picture back to us (unless Mr. Slusser has called for it) together with the other paintings you have on approval.

I hope to see you shortly. You really cannot afford to miss the grand exhibition at the Modern Museum. Furthermore, we have just opened privately our new Folk Art Gallery, where the objects are displayed in grand style and can be easily seen. I know you will enjoy the present exhibition.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



MERLE ARMITAGE  
LOS ANGELES  
830 N Detroit St

November 19, 32

The Downtown Gallery:

You are perfectly right, I have been neglectful of your letters, but not entirely guilty. I have been away all summer, at work on a series of books on artists in whom I have an interest, and most of the time, no mail was forwarded to me. Now I have a collection, and three from you.

The whole matter has been unfortunate. You will remember that I had these prints sent to you, that I might use them to illustrate some newspaper articles I proposed writing on these artists. One of them got into print, the Ernest Fiene, and then the others were lost, as near as we can determine, by the messenger boy of the newspaper office en route from my office to the paper.

So now, after a very swell year of financial crashes, one loss following another, your very just but very difficult bill comes along, and of course I do know just how much the artists need the money.

Just as soon as I can get more money then it takes for rent and groceries, I will pay you something on account, and clean it up as fast as possible. I dont like bills, and I have never had them. But just now, as you may be aware, things are different.

Sincerely,

Merle Armitage

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November 19, 1952

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

Yesterday he sent to the museum the paintings, and sent back to you the selected. The artist is fully satisfied to proceed with the work in the future, so that the artist can check the receipt. The artist is well and the artist is well.

In all recent times, however, it has been very difficult to find a  
primitive people who have preserved such traditions.

On that day a may have been a part of the same thing, and you consider a  
I am listing the price below.

Pair of portraits (man & woman with each jewelry)

2. Air is not a homogeneous mixture. It is a mixture of gases, and the composition of the air varies from place to place. For example, the concentration of oxygen is higher at sea level than at high altitude.

Portrait of John A. McIntosh

WOOB VER-ML 11 11 11 11 11 11

[illegible]

It is, however, a  
very important point to be  
remembered.

"The... blind... at the... of attending  
and... the... significant... will go  
out... to... the  
American... the... entering to  
average, the... entering...  
with... which...; n-  
stance the Death "Plans" in the velvet called "pears and Apples";



Mrs. J. D. Rockefeller, Jr.  
November 13, 1958

Marguerite Zorhoff's "New England Interior" with the "Yorke Family at Home". Now, with the decline of the French market, I think it would be good time to establish the American field, even if the thought is somewhat unkind.

Mr. Mathews escorted me on a tour of the two theatres in Rockefeller Center and I heartily agree with you in your judgement and hope that the architects realize to what extent you are responsible for the fine work done by Deskey. May I mention to you your opinion of his work. It was most happy during this period of energetic and minute touches.

Sincerely yours,

Director

Edith Gregor Mookert  
nee.



November 21, 1932

Mr. Arthur Frank  
148 East 27th Street  
New York, N. Y.

Dear Mr. Frank:

I am sorry that the reply to your letter has been so long delayed.

During the past five or six weeks, I have been ill a good deal of the time and this fact added to the many special important objects which required immediate attention made it impossible for me to attend to anything but matters of life and death. However, I am coming back to normal now and hope to see you in the near future.

As I advised you during my visit, your work interests me very much but we are in no position at the present time to increase our list. The present conditions combined with our lack of space make any additional work of art in the gallery an impossibility. Perhaps with the expected millenium within the next few months we can make some business arrangement.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

November 21, 1932

Mrs. Susan Livingston Nash  
Perry, Shaw and Hepburn  
141 Milk Street  
Boston, Mass.

Dear Mrs. Nash:

About a month ago you wrote mentioning that photographs of the bust of George Washington had been forwarded to Colonel Woods.

I received a note from the owner, who has a client in Kansas interested in this same sculpture, and he asked me to ascertain whether you had it under serious consideration so that he might act accordingly.

If Colonel Woods has decided against this remarkable early American carving, would you be good enough to return the photographs to us so that we might in turn send them to the owner.

I hope that you are planning to add this to your collection as this bust of George Washington is unquestionably one of the important works of art of the period.

We have recently added to the gallery a separate floor devoted entirely to American folk art and have on display many interesting examples in every field. When you are in town do come in to see the gallery. I know you will enjoy it and will find many items of special interest to you.

Sincerely yours,

Director

Edith Gregor Halpert  
etc.



AMERICAN MUSEUM OF NATURAL HISTORY

113 W. 51st St.

NEW YORK

WASHINGTON - 1535

November 21, 1932

Miss Louise Dresser  
Worcester Art Museum  
Worcester, Mass.

Dear Miss Dresser:

Enclosed you will find the data I promised to send you in connection with Edward Hicks.

The painting of which a photograph was sent to you has just been sold but we have another version of the same subject "Peaceable Kingdom" which was not restored and, therefore, is priced considerably lower.

If you like we can send the picture to you so that in addition to the written data you may make a first hand acquaintance with the artist's work. The Worcester Museum will, of course, be under obligation to keep the painting but I do want to have you and Mr. Taylor see the original. Incidentally the "Grave of William Penn" has also been sold and the picture I am referring to above is the example left in our collection.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



THE NEWARK MUSEUM  
NEWARK NEW JERSEY



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HORACE C. GRICE, Treasurer  
BEATRICE WINNER, Secretary and Director  
ALICE W. KENDALL, Assistant Secretary  
and Assistant Director

TELEPHONE MITCHELL 2-0011

November 23, 1932.

My dear Mrs. Halpert:

Alas! we have absolutely no money with which to make any purchases, whatever. Our appropriation has been cut a third and I think we are going to receive another cut next year. This makes purchases absolutely out of the question, but I am now going to work on a person's feeling who might possibly be inclined to make <sup>a</sup> gift. I live in hope. *FA*

Thank you very much for your letter.

Yours sincerely,

*Beatrice Winner*  
Director.

BW:KML

Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th St., New York City.

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**PERRY, SHAW AND HEPBURN  
ARCHITECTS**

141 MILK STREET, BOSTON

WILLIAM G. PERRY  
THOMAS MOTT SHAW  
ANDREW H. HEPBURN

HAROLD R. SHURTLEFF  
WALTER M. MACOMBER

*AFA*

BOSTON  
CONCERNING

November 22, 1932.  
Bust of Washington.

Mrs. Edith Gregor Halpert,  
American Folk Art Gallery,  
113 West 11th Street,  
New York City.

Dear Mrs. Halpert:

I am asking Colonel Woods to return to you the photograph of the bust of Washington, and I regret that he does not care to proceed with this matter at this time. The Committee for the Purchase of Antiques for the Williamsburg Restoration is, as you probably know, not now making any purchases.

The sculpture is most interesting, and I regret that we can not have it in Williamsburg, for I think it would add to the interest of the Restoration.

It will give me much pleasure to see you and the folk art in your new gallery, and I shall look forward to doing so when next I am in New York.

With kindest regards,

Very sincerely yours,

*Susan Livingston Nash*

SHH:ESC

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COPY

PERRY, SHAW AND HEPBURN  
141 MILK STREET  
BOSTON, MASS

November 22, 1952.  
East of Washington.

Colonel Arthur Woods,  
61 Broadway,  
New York City.

Dear Colonel Woods:

We have received a request from Mrs. Edith  
Gregor Halpert, of the American Folk Art Gallery,  
117 West 15th Street, New York City, to return to  
her the photographs of the wooden sculpture of  
George Washington.

Since we have determined not to purchase this  
piece, will you be kind enough to return the  
photographs to her at the address above.

Very sincerely yours,

PERRY, SHAW AND HEPBURN

SUSAN H. NASH

SHH:EBG

Copies to Mrs. Halpert  
H.H.C, Wasbg.

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H. BRADFORD CLARKE  
"THE PACKET" ANTIQUES  
WEST BREWSTER  
MASSACHUSETTS

Nov 23

Miss E. G. Halpert

My dear Miss Halpert:

I am enclosing snapshots  
of the plaster pieces that I  
have on hand at present. Also  
portraits. Prices quoted on  
backs - & these are the least  
I can take on one or a number.  
I do not find the plaster pieces  
in much quantity around

here - the portrait I referred  
to met with a terrible accident,  
on being repaired & do not  
yet know how it will turn out.

Will you please mail back  
snaps when I thought as I  
have one other person who  
I'd like to send them too.

Yours Sincerely,

H. S. Clarke.

November 23, 1932

Mr. Carl Lindborg  
500 Pembroke Road  
Lansdowne, Pa.

Dear Mr. Lindborg:

In going through some papers today I finally located the paper on which I had entered your name and address. Shortly after you call I wanted to write to you about the Edward Hicks painting which you showed me but unfortunately mislaid your address and waited in the hope that you would communicate with me.

I took up the question of purchasing the Hicks with the other members of the gallery and we decided to acquire it if we could get some sort of a discount. Would you consider 10% off for immediate cash?

Please let me know at once as I am planning to leave town for a week or so and should like to settle the matter before my departure.

Furthermore, have you been successful in obtaining any further information regarding the portraits by Hicks which you mentioned during your visit. If so, is there a possibility of sending us either the paintings on approval or photographs with measurements, etc.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



AFA

November 28, 1932

Mr. H. Bradford Clarke  
The Packet  
West Brewster, Mass.

Dear Mr. Clarke:

Thankyou for sending me the snapshots, some of which are being returned to you with this letter.

It is unsatisfactory to receive as many photographs and I wonder whether you would consider sending the four paintings which look most interesting to us - Boy with a lion, Cat (?),

Woman on wooden chair

Little girl with balloon and pantalettes

Boy with toy horse.

I am quite sure about the woman's portrait and can definitely decide on it now. The others are a little hazy in the photographs and I should not like to take a chance without seeing them. You can also send us the following plaster work:

2 Horse  
7 Dogs  
2 Cat  
11 Animals

12 Boy  
13 Love-birds  
14 Rooster

Have you been successful in obtaining further information on the over-painted panel? Although we are quite certain that it is American we should like to get your verification of it.

Sincerely, yours,

Director

November 28, 1932

Mrs. Julius Haass;  
75 Cloverly Road,  
Grosse Pointe, Mich.

Dear Mrs. Haass:

Now that the end of November is approaching I am expecting a visit from you. New York is seething with excitement - I am referring to the art world - what with the exhibition at the Modern Museum and at the Whitney Museum. On Tuesday the American Folk Art Show opens at the former and it will be an exciting event. You, as one of the pioneer collectors, will be particularly interested. Furthermore our own Gallery of American Folk Art is now finished and has all sorts of irresistible objects.

I saw John Carroll the other day. He was as enthusiastic as ever about Detroit and its inhabitants. It is fun to see him and I almost hoped on the train with him to give myself a good time in Detroit.

Perhaps after Christmas I shall have some time and possibly some funds for the trip.

Amigos of Christmas, we are now making arrangements with several artists to prepare personal Christmas cards for "art lovers" who in spirit with the time (I mean depression) are combining Christmas gifts with greeting cards. The artists make original etchings, lithographs or woodcuts from a sketch selected by the sender and the inscription is printed right in the lithograph. We have had many of these made for clients in the past by the following artists: Marguerite Dorch, Anne Goldthwaite, Max Weber, Stefan Hirsch, Charles Locke, A. Alkowitz, Stuart Davis, Alexander Brook, Peggy Bacon and others. If this interests you at all will you let me know and I shall send you prints of cards made previously. These are really less expensive than large quantities of regulation commercial cards and are permanent gifts.

Do let me hear from you soon, either by mail or in person and save all the latest Detroit gossip. When you come we shall arrange some amusing parties as all the folks are back and in good spirits.

Sincerely yours,

Director

Edith Gregor Halpert



November 28, 1932

Mr. Herbert Winlock, Director  
Metropolitan Museum of Art  
82nd Street and Fifth Avenue  
New York, N. Y.

Dear Mr. Winlock:

When you and Mr. Lunn are next in the neighborhood, I hope you will honor us with a visit.

I have several very important new drawings by Alexander Brook, Ernest Pene, and Goldthorpe, and others, which may be of interest to you for your American collection. In any event I think you will enjoy seeing what these artists are doing today.

Sincerely yours,

Edith Greer Halpert  
nrc.

Director



November 28, 1952

Mr. Robert Tannahill  
2171 Iroquois Avenue  
Detroit, Michigan

Dear Mr. Tannahill:

I want to acknowledge receipt of the Leber's which arrived a day or two ago. Shall I call the little "ever" to the Friends of American Art or to the museum proper?

It may interest you to learn that the rock is now the permanent property of the Ann Arbor Art Association. I was very glad to see it remain in your territory as the "Nude on Savajo Blanket" is really a splendid example of Brook's work. Incidentally look for the colored reproduction in the forthcoming issue of Vanity Fair. This is Brook's latest painting, one which I should very much like to have you see, whether or not you are "in the market."

We are very proud of our boys who are producing better and better work. The French market is falling rapidly and with the exception of the outstanding representatives of the School of Paris, interest in French art is fast dying among the collectors. The American era seems to be here for the next cycle of twenty-five years and it is gratifying to see the great developments in the native field. Even the folk art is lending a colorful background to the work of our contemporaries. The Whitney Museum show is also very encouraging and I shall the distance between Detroit and New York were not so great, to make it possible for you to make more frequent visits.

How are the Detroit contemporaries in Carroll's class? I saw John recently and he was very enthusiastic about the activities of the group.

My best regards.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

THE CLEVELAND MUSEUM OF ART  
CLEVELAND, OHIO, U.S.A.

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

STATION E  
29 November 1932

CABLE ADDRESS: MUSART CLEVELAND

10 %

My dear Mrs. Halpert: 20

Two of the lithographs by Glenn O. Coleman have been sold out of our Coleman Memorial Exhibition, "Election Night" and "White Swan Inn." Will you kindly send us an invoice for these two prints and also let us know whether there is a special price on the complete set. #11

Very sincerely yours,

*Henry Sayles Francis*  
Henry Sayles Francis, *now*  
Curator of Prints and Drawings.

Mrs. Edith Halpert, Director,  
The Downtown Gallery,  
113 West 13th Street,  
New York, New York.

61 BROADWAY  
NEW YORK

November 29, 1932

Miss Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

Dear Miss Halpert:

With reference to the  
last paragraph of Mr. Walter Hochschild's  
letter of November 14th, I would appreciate  
your advising me when it will be possible  
for the refund to be made.

Yours very truly,

*Helen C. Hughes*

Sec'y to Mr. Walter Hochschild



November 29, 1932

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

Some time ago you mentioned to me that you had selected two canvases by Glenn Coleman in the Whitney Museum Exhibition.

The show has just been returned and we have most of the pictures in the gallery at present. If you will be good enough to give me the names of the two paintings you are considering for your collection, I shall be glad to send them on approval. Perhaps we can arrange with Mrs. Coleman to make a special price on two pictures.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.

H. BRADFORD CLARKE  
"THE PACKET" ANTIQUES  
WEST BREWSTER  
MASSACHUSETTS

Nov. 30.

AF A  
Miss E. G. Halpert.

My dear Miss Halpert.

Yours of the 28<sup>th</sup> received  
and I thank you. I am taking  
the portraits that were not  
clear - and there were two or  
three others I did not send -  
to be photographed in a studio.  
I would like them not

only for you - but for my-  
self too - and any future  
interested party that may  
turn up. I will send these  
with a color description -  
The woman on wood has a  
black dress - white bonnet - with  
blue ribbons -

About the plaster animals  
and anything that you wish  
I'll have to ask you to  
enclose your checks with



2

H. BRADFORD CLARKE  
"THE PACKET" ANTIQUES  
WEST BREWSTER  
MASSACHUSETTS

the order - then I will send  
the goods. If they are not  
up to your anticipation you  
are at liberty to return  
after five days approval -  
and I will refund your  
money. This is the way  
I buy from various dealers  
lists - and the way I sell  
by mail & photographs.

I cannot get you any definite verification on the over-mounted - The people I asked can only think so and so - all I know is that it hung in an old Andover, Mass. Academy professors home for years - Sorry I cannot obtain more for you.

Yours very truly -

HBClarke -

*Special*

December 1, 1932

Honorable Alfred E. Smith  
51 Fifth Avenue  
New York, N. Y.

Dear Sir:

As a neighbor you may have heard of this gallery which sponsors the work of living American artists of outstanding importance.

Among the sculptors who are included in our group is Reuben Nakian, a young artist, who has had great acclaim and is represented in many leading private collections, including that of Mrs. John D. Rockefeller, Jr., and in several museums, - the Whitney Museum of American Art, the Metrop. Museum in New Jersey, etc.

He has recently carved portrait heads of the most prominent men in the fields of music, drama and painting, and is very eager to make a portrait of you. This portrait can be carved either at your home or at his studio, at your convenience, and will require no more than four sittings of about one hour each. Mr. Nakian can complete the work in his own studio without taking up any more of your valuable time.

We are planning an exhibition of these important portraits early in January and naturally are most enthusiastic about having Al Smith represented in this group. The artists, in spite of their so-called radical tendencies, are your great boosters and will be very proud to have you among them as "one of the boys".

Furthermore, you owe it to posterity to have portraits of yourself in permanent material, and by artists whose work is of such good quality.

I hope you consent to have this portrait made. Needless to say, there will be no obligation on your part and if you do not wish to have the sculpture sold to anyone, the artist will keep it for his own collection.

A self-addressed envelope is enclosed for your convenience in replying - in the affirmative, I trust.

Respectfully yours,

Director

Edith Gregor Halpert  
etc.



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December 2, 1932

Mr. Henry Seyles Francis, Curator  
The Cleveland Museum of Art  
Cleveland, Ohio

Dear Mr. Francis:

In accordance with your request, we have mailed an invoice for the two Glenn Coleman lithographs sold in the Coleman Memorial Exhibition.

The prints you have on exhibition at present make up the last complete set we have available. Unless, at some future time, one of the private collectors who boasts a set wishes to dispose of it, there will be no possibility of obtaining the entire group.

The estate has requested that we increase the prices on the Coleman lithographs in the show at the Whitney Museum stimulated many sales and a large number of individual prints were sold at the gallery. However, in taking the responsibility of offering the complete set of prints to you for \$275.00. There are seventeen in all including the very rare early examples and the original price would amount to \$345.00. With the increase, the amount would be \$425.00. You see, therefore, that we are quoting a very special price to you. I am eager to have Coleman represented in the Cleveland Museum and am making this concession as a further inducement to you.

Won't you please let me hear from you soon as I am thinking of communicating with the Metropolitan Museum, suggesting that the Print Department acquire the Coleman lithographs now that this artist is represented in the Painting Department.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

December 2, 1932

Mr. Walter Hochschild  
61 Broadway  
New York, N. Y.

Dear Mr. Hochschild:

Enclosed you will find a check as a refund  
for the Diederich sculpture.

I hope that you and Mrs. Hochschild will  
come to the tea being held on Sunday, Decem-  
ber 4th, for the American Print Makers open-  
ing.

Sincerely, yours,

Director

Edith Gregor Halpert  
n.c.  
enc.

December 2, 1932

Mrs. George Kaufman  
14 East 94th Street  
New York, N. Y.

Dear Mrs. Kaufman:

After the many mishaps with which you are acquainted, we finally succeeded in sending to you the painting by Kuniyoshi which you wanted sent up on approval.

I talked with Mr. Kuniyoshi again and he agreed on the price of \$100.00 for the painting. I have asked him to check with the letter on the other paintings which were originally at the Daniel Gallery so that we shall never repeat the same offence. I really am very much embarrassed about the whole matter and hope that you will understand our position in connection with it.

It is a great pleasure to meet you and I hope that when you return from your trip abroad, we shall see you frequently.

You may let me know your decision regarding the painting at your convenience. It is so much better to judge a carving in one's own environment as it takes on a different character in relation to its new surroundings.

Bon voyage.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



YALE UNIVERSITY · SCHOOL OF THE FINE ARTS  
GALLERY OF FINE ARTS  
NEW HAVEN · CONNECTICUT

JAMES ROWLAND ANGELL  
*President*

EVERETT VICTOR MEEKS  
*Director*

THEODORE SIZER  
*Associate Director*

POL

2 December 1932.

Downtown Gallery,  
113 West 13th Street,  
New York City.

Dear Sirs:

I would be greatly obliged if you would send me  
photographs of sculpture by William Zorach, especially  
"The Embrace" now exhibited in the Museum of Modern Art.

Very sincerely yours,

*Theodore Sizer*

TS/H

P.S. In addition to the above will you kind send us a photograph  
of the painting by Max Weber, "Beautification", also on  
exhibition in the Museum of Modern Art.

December 2, 1932

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

The enclosed correspondence is self-explanatory.

I came across this carving when I was in Ipswich last summer and was very much fascinated by its unusual quality. The carving is about four feet high and has besides an historical interest and esthetic element which makes the bust a very important item.

Before returning the photo to Mr. Burnham, who wrote me recently that he has a client to whom he wishes to offer the carving, I thought it advisable to send the material to you. While the carving will not fit in with the more naive material in your collection, you may find some other place for it, if it interests you.

Incidentally, Mr. Burnham is to have a auction this week but I found, in visiting the exhibition rooms, nothing of folk art character. There are some furniture items which are interesting and I believe will go very low. If you have a chance to see the exhibition I should like to call your attention to a hooked rug #530, which has a character similar to some of the birth certificate designs.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

COLLECTIONS  
MUSEUM, FAIRMOUNT  
COLLECTIONS  
HALL, PARKSIDE AVENUE  
RODIN MUSEUM  
THE PARKWAY AND 22ND STREET

## PENNSYLVANIA MUSEUM OF ART

TELEPHONES  
MEMORIAL HALL, GREENWOOD 8800  
OTHER BUILDINGS, POPLAR 0300  
CABLE ADDRESS  
PENNMUSE

Fairmount, Philadelphia

December 3, 1932.

Mrs. Edith Gregor Halpert,  
113 West 13th Street,  
New York.

Dear Mr. Halpert:

Thanks for your note. I am sure  
I didn't mean anything I said unkindly.

We shall ourselves be having, probably,  
not before autumn, a show of American Primitives.  
We are not going to call it Folk Art. I think most  
of it was diluted and imitated from high art. But  
with our rush things, etc., I think we can make a  
swell showing, mostly of stuff where the author's  
name is known. When that time comes we may need and  
wish your cooperation.

Sincerely yours,

*Fiske Kimball*  
FISKE KIMBALL  
Director

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



H. BRADFORD CLARKE  
"THE PACKET" ANTIQUES  
WEST BREWSTER  
MASSACHUSETTS

Dec. 4.

American Folk Art Gallery.

Miss Edith G. Halpert.

My dear Miss Halpert.

I am sending to-morrow  
the articles you requested. Your  
check received for which I thank  
you. I will send some more  
portrait pictures in a few days.

As I said previously - if not  
(over),

O.K. please return after five days - & I will refund money -  
If you do this kindly see that they are well packed. The plaster pieces are so fragile.

Hoping they will please you -

Yours sincerely,

Mrs. Clarke.

Dec 4.

# WESTERN UNION

NEWSPRING CARLTON, PRESIDENT

J. G. WILLEVER, FIRST VICE-PRESIDENT

NL = Night Letter
LOO = Deferred Cable
NLT = Cable Night Letter
WLT = Week-End Letter

When a full-rate telegram or cable is sent, the sender is insured by a suitable bond above or preceding the address.

Delivering time as shown in the date line on full-rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at

WA352 23 NL=WASHINGTON DC 4

DEC 23 PM 5 34

MRS EDITH GREGOR HALPERT, THE DOWNTOWN GALLERY=  
113 WEST 13 ST NYK=

MINUTES IN TRANSIT	
FULL-RATE	DAY LETTER

CORCORAN GALLERY HAS PURCHASED ALEXANDER BROOKS PAINTING  
ENTITLED MY WIFE FOR TWELVE HUNDRED DOLLARS AS PER MY  
CONVERSATION WITH YOU BY TELEPHONE YESTERDAY=

C POWELL MINNIGERODE

X 80

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE



11.  
AFA

Carlisle, Pa

Dec 5/1932

Dear Mrs. Halpert:

I received your letter about the portrait. If you will write and give me your best price on it, I will let you know if I can sell it for that or not.

Sincerely yours:

Mrs John P. Miller

126 E. High St.

# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR  
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

5 December, 1932

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York, N. Y.

My dear Mrs. Halpert:

The Murals by Stephan Hirsch are  
both of them in our store rooms.

We are holding them here pending  
instructions from you or Mr. Hirsch.

Yours very sincerely,

*Alan R. Blackburn, Jr.*  
Executive Secretary

ARB/HM

## BOARD OF TRUSTEES

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December 8, 1932.

My dear Mrs Halpert -

Too bad you didn't follow that impulse! We would have welcomed you with open arms in Detroit - we have all been in the "dumps" lately and need some of your fun & enthusiasm to pull us out.

Your personal Christmas cards were fascinating - unfortunately most of my



Christmas shopping is done but I  
shall pass the idea along to others.

I expect to be in New York shortly -  
in fact, very likely on Sunday next, and  
shall be so happy to see you again.

Cordially, with kindest  
regards,

William H. H. H. H.

PEWTER AND G  
BOOKS AND PRIN

JEWELRY, OBJECTS of ART  
COVERLETS, FURNITURE

DAISY L. KRIZ  
Antiques

PHONE 581-J

625 Sixth Avenue  
MARION, IOWA

Dec. 8-'32

American Folk Art Gallery -  
Dear Sir -

The Newark Museum has  
referred me to you, in regard to  
primitive American paintings.

In the January 1931 issue of  
antiques there are listed several  
collectors of such paintings. I am  
giving you these names, and wonder  
if it would be possible for you  
to send me the addresses of these,  
or any other collectors interested  
in the primitive American paintings.

Robert Laurent  
Miss Mary Hapson  
Mrs. Elsie J. Nadelman  
Wood Taylor  
William Zorach



I would thank you  
kindly for any information  
you may be able to give me

Respectfully yours,

Harry L. Kriz  
(per M.F.)



December 8, 1932

Mr. C. Powell Minnegerode, Director  
The Corcoran Gallery of Art  
Washington, D. C.

Dear Mr. Minnegerode:

Congratulations! We are all very proud of you for selecting this fine painting by Alexander Brook and for winning over your committee.

I have always maintained that the old adage of "one good turn deserves another" is still in operation. We have always made a special effort to offer you for selection the finest examples by our artists. A good work of art is the best sales talk any dealer can give and it does work very frequently.

Mr. Brook is very seriously planning to pay you a visit in the near future and I hope to accompany him if I can organize our new exhibitions and if I dare take a chance with congress in session.

I look forward to seeing you within the next week or two.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.

*A.H.*

December 8, 1932

Mrs. John D. Rockefeller, Jr.  
10 West 54th Street  
New York, N. Y.

Dear Mrs. Rockefeller:

The enclosed photographs might be of some interest to you.

It is said to be a portrait of Joseph Highmore, 1734, by an unknown American painter.

I have not seen the picture but can arrange to have it sent on approval if it interests you as a very early example of American Folk art. It is likely that the portrait is by an English painter, but the picture itself is necessary for making a decision in this matter.

Mr. Miller, from whom we have purchased several other examples in the past, will be glad to send the painting on approval.

I hope that you had a pleasant visit and a good rest. When you have some spare time in near future I should like to call on you to talk about several matters.

Sincerely yours,

Director

Edith Gregor Halpert  
nrc.



American Folk Art Gallery

Dec. 9. - 32.

Madam.

After a lot of trouble, we finally got premissin from owner to send you the fine old indian weather Vane, hope it meets with your approval and also hope to hear promptly from you. all we get is a small commission, so please be prompt.

Very true

- M. H. H. H.

340 So. Fifth St.

Reading Pa.



December 10, 1932

Mr. Fiske Kimball, Director  
Pennsylvania Museum of Art  
Fairmount, Philadelphia  
Pennsylvania

Dear Mr. Kimball:

When your plans regarding the folk art show or whatever you plan to call it are completed, we so do not hesitate to call on us as we shall be delighted to cooperate with you.

We have some very interesting examples of early American art by artists whose names are known - Raphaella Peale's "Bather"; Edward Hick's "Peaceable Kingdom"; and several others of importance.

Sincerely yours,

Director

Edith Gregor Halpert  
enc.

BERNARDIN, President

A. R. JONES, Vice-President

J. C. NICHOLS, Vice President

W. RICKERT FILLMORE, Vice President

JOHN F. DOWNING, Treasurer

## The KANSAS CITY ART INSTITUTE

FORTY-FOUR FIFTEEN WARWICK BOULEVARD  
KANSAS CITY, MISSOURI

R. A. HOLLAND, Director

Dec 12, 1932

The Down Town Galleries of.  
New York

Gentlemen:

Will you please send me a copy  
of your catalogue "American Print makers -  
6th annual Exhibition - December 5 to 31-1932  
of etchings and lithographs —

Please bill me if there are any charges.

Thank you

Yours very truly,

Jessie Dickerson

Chairman, Kansas City Art Institute.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

10 WEST FIFTY-FOURTH STREET  
NEW YORK CITY

December 14th, 1932.

Dear Mrs. Halpert:-

Would you be good enough to let  
Mrs. Rockefeller know about this association, and  
would you advise her to accept membership in it?

Sincerely,

*Ana L. Kelly.*





TIMES BUILDING

# The New York Times

"All the News That's Fit to Print."

TELEPHONE: LACKAWANNA 4-1000

TIMES SQUARE, NEW YORK



TIMES ANNEX

Dec. 15, 1932.

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What a disappointment, and a waste, too, for I had gone to all the trouble of putting on a clean shirt, fresh underwear, and getting a shoe shine. No telling when I'll be able to splurge like that again.

I understand that it is customary to write something bright and cheery to help along a person who is ill, even when it may be only scratched knees, but I have been sitting here for fifteen minutes now and cannot think of a thing worth while. But I really intended to be very witty at luncheon. Just because you missed all that, I am enclosing a few clippings that might help to make the day brighter.

Talk about nudes and prudes! Take a look at Roxy's girls, and their position.

Get well in a hurry, will you?

Sincerely,

*L.E. Cooper*



BROOKLYN BUILDING

P.S. I like you very much, even if you are all scratched up.

DISPLAY COLLECTIONS  
PHILADELPHIA MUSEUM, FAIRMOUNT  
COLLECTIONS  
MALL, PARKSIDE AVENUE  
MUSEUM  
THIRTEENTH AND LIND STREET

## PENNSYLVANIA MUSEUM OF ART

TELEPHONE  
MEMORIAL HALL, GREENWOOD 1155  
OTHER BUILDINGS, POPLAR 0999  
CABLE ADDRESS  
PENNMUSE

Fairmount, Philadelphia

December 15, 1952

Miss Edith Gregor Halpert, Director,  
American Folk Art Gallery,  
115 W. 15th Street,  
New York, N. Y.

My dear Miss Halpert:

Your cordial note of December 10 has been turned over to me by Mr. Kimball. As soon as our proposed Exhibition of American Primitives is definitely scheduled I shall look forward with pleasure to cooperating with you.

When I am able to come to New York I am very anxious to visit your gallery.

Sincerely yours,

*Philip M. Youtz*  
Philip M. Youtz,  
Curator of Exhibitions

PNY:ET

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New York, N. Y.

December 15, 1932

Rockefeller Centre, Inc.  
Graybar Building  
New York, N. Y.

Gentlemen:

We, the undersigned, were commissioned by Rockefeller Centre to make for your approval, a series of sketches from which specific drawings were to be selected for execution in plaster.

Your committee made a selection and the approved drawings were sent to us, together with contracts signed giving us orders to make these sculptures, namely, "Rythm (or the Spirit of the Dance)" by William Zorach, and the "Goose Girl" by Robert Laurent.

We proceeded with the work, and at intervals a representative or representatives of Rockefeller Centre approved the work in progress. Payments were made, in accordance with the contract, during the progress of the work. The completed models in the specified sizes were accepted and the bronze foundry was ordered by your representatives to cast them in aluminum. Various steps in the development of the sculptures in question were followed by your representative or representatives, as designated.

Our understanding was that Mr. Rothafel, himself, was shown the sketches which were just as nude in the form of drawings as they are in aluminum. He knew what he was getting, so did every member of the Rockefeller Centre Committee who was commissioned to follow this end of the enterprise.

That the rejection took place after the approval of all sketches, drawings, and of the completed plaster models which were ordered cast in metal by your representative, is considered most objectionable to us. It affects the reputation of each artist, artistically and financially. The undignified publicity in all the papers, including the tabloids, has placed us in a position most undesirable to artists of recognized position in the American art field.

The statement which appeared in the New York Times on Thursday, December 15th, to the effect that "they (Rockefeller Center) interests" pointed out that the art commission appointed to have general supervision over the decoration of the Centre had not passed upon the statues, is very offensive, since we were led to believe that all the works of art to be incorporated in the decorative scheme of Radio City were considered by the Rockefeller Centre interests as a whole and were not carelessly included. In each instance of delay, Mr. Deskey asserted that all the architects and other members of the committee were obliged to pass on the material, and we had every reason to believe, without reservation, that every member concerned had approved the sculptures.

We have, as you know, accepted very small remuneration entirely inadequate in relation to the work and our prices. We did this because

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Rockefeller Centre  
December 15, 1932

we believed that Rockefeller Centre, in incorporating the work of creative artists in the field of sculpture and painting, in their architectural scheme, were idealistically seeking to further the best interests of American art. We believe, that through such co-operation the future of American art would be bettered, that a new era would arise when the general public would not be considered as a public of morons but would be given an opportunity to see the finest developments in this field of culture.

Our belief in that good intention has been shattered. Our work was removed from the Music Hall surreptitiously without any notice to us. We like the general public first learned of it through the columns of the newspapers. This is a breach not only of courtesy but even of public decorum.

We are not desirous of further publicity or any further discussion in regard to work which conscientiously was carried out for the Rockefeller Centre and for the public. We are unqualifiedly opposed to the exhibition in any part of the two theatres in Radio City, of our sculptures - unless they are displayed in the places designated in the contract.

Signed (Robert Laurent) \_\_\_\_\_

Signed (William Zorach) \_\_\_\_\_

Mr. William Zorach  
123 West 10th Street  
New York, N. Y.

Mr. Robert Laurent  
106 Columbia Heights  
Brooklyn, N. Y.

**Vanity Fair**  
**Graybar Building • New York**

December 16, 1932

Dear Miss Edith,

Who is there that makes good  
drawings, or prints, of prize fights?  
I don't mean Bellows.

Yours ever,



Mrs. Edith Halpert  
Downtown Gallery  
113 West 13 Street  
New York City

CONDE NAST - PUBLISHER • FRANK CROWNINSHIELD - EDITOR  
DONALD FREEMAN - MANAGING EDITOR • CLARE BOOTHE BROKAW - ASSOCIATE EDITOR

December 17, 1932

Mr. C. K. Johnson  
352 West Putnam Avenue  
Greenwich, Conn.

Dear Mr. Johnson:

Forgive me for not having communicated with you sooner about the pictures you left on approval.

As I advised you previously we had these in storage and now have them placed in the gallery. I find no record of the price of the individual objects and should appreciate hearing from you and receiving a detailed list so that payment can be made.

Will you please let me know whether you have on hand, at present, an iron law a figure of George Washington, like the one we previously purchased from you. We can dispose of one now at special price, if you have it available.

Sincerely, yours,

Director

Edith Gregor Halpert  
nrc.



H. BRADFORD CLARKE  
"THE PACKET" ANTIQUES  
WEST BREWSTER  
MASSACHUSETTS

Dec 18.

Miss Edith G. Halpert.

My dear Miss Halpert.

I am sending you some more pictures. The children's pictures are duplicates, only better - of what you've already seen. The pair on wood - mahogany frames - are \$65. for the pair. The lady alone is \$25.<sup>00</sup> - Will you please return these and the others to me

when through looking at.

And oblige - Sincerely,

H Bradford Clarke.

M. KNOEDLER & CO.,  
INC.  
14 EAST 57th STREET  
NEW YORK  
PARIS, 17 PLACE VENDOME  
LONDON, 15 OLD BOND STREET  
CABLE ADDRESSES } NEW YORK  
KNOEDLER } PARIS  
LONDON

December 19th, 1932.

Mrs. Edith Gregor Halpert,  
Downtown Gallery, Inc.,  
113 West 13th Street,  
New York, N. Y.

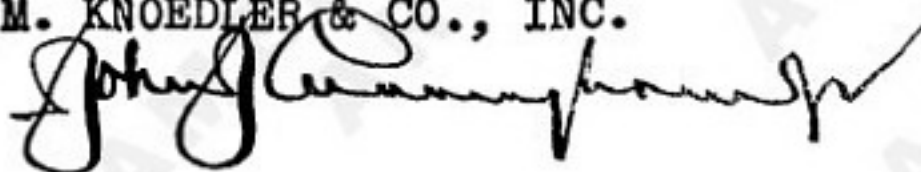
My dear Mrs. Halpert:

I have submitted the photographs and your suggestion to Mr. Henschel who regrets that it would not be possible for us to exhibit the two statues in our galleries. There are many reasons against it with which I shall not bore you, but one of the chief ones is that we do not have any exhibitions of sculpture and were we to once embark on such a program, we would be deluged with applications from sculptors who could always point out the fact that we had actually had an exhibition.

Thanking you for this opportunity and looking forward to seeing you, I am

Sincerely yours,

M. KNOEDLER & CO., INC.



JJC:HS

P. S. Photographs will be forwarded under separate cover.

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December 19, 1932

Dear Mr. Rockefeller,

Several days ago, Mrs. Force of the Whitney Museum telephoned me to inquire about the possibility of obtaining tickets for the opening of Roxy's theatre. I promised to make every effort to be of service, and have tried very hard. However, my standing with Roxy (and vice versa) is rather delicate, so to speak. I know Mr. S.J. Kaufman, but do not dare approach him, after my recent conversation with him. Did I tell you that the old Roxy theatre telephoned to ask for the Lorach and Laurent to be exhibited in the rotunda of the old Roxy theatre. Just for amusement, I communicated with Mr. Kaufman for permission. He did not consider the request as funny as I did, and we had a charming time. We finally had a very friendly conversation, and he referred me to Mr. Brownell. Of course, we had no intention of sponsoring such an exhibition, under any circumstances, but the humor of the situation appealed to me.

Returning to the tickets, is there any possibility of getting two for Mrs. Force? I am writing to you, since I thought that you could best make possible Mrs. Force's attendance. Mr. Walters is trying, also. He advised me that he had formerly requisitioned two tickets in my name, and although I should have to disguise myself thoroughly to attend, I really should "enjoy the entertainment" for myself. If the latter tickets come through, I would turn them in for Mrs. Force, as she is really very eager to go.

Won't you please suggest any methods available? Many thanks.

I hope you and Mrs. Rockefeller will have an opportunity to see the present exhibition of Carl Walters' ceramics, which are creating so much interest.

Sincerely, yours,

Director

Ed Lalpert  
SF

December 20, 1932.

Mr. Duncan Candler  
c/o Lewis C. Bliven  
P.O. #2  
Falls Village, Conn.

Dear Mr. Candler:

Mr. Walter Wendell Storer, the Decorative Art Editor of the New York Times, who writes a special article in the Sunday Magazine Section is very much interested in writing a special article on the work you have done in the Jackson House in Detroit with the idea of mentioning also the panels of William Morak.

To make this article complete and to show the great importance played by some few architects in connecting the arts, he asked for several photographs of both the exterior of the house and particularly the interior of one or two rooms, taken from an angle which would incorporate the home element of the room. His idea was to have a corner or a large section of a room with the architectural scheme plainly visible as well as the setting of the furniture within the scheme.

If you have such photographs or if these can be taken, will you please let me know. Mr. Storer is a very intelligent writer and is very appreciative of what you are doing. Although I know you are opposed to publicity, this is a very dignified idea and will present your work in a dignified way - not in the usual publicity planned arrangement.

I hope that you are well and that I shall have the pleasure of seeing you soon.

Sincerely,  
Edith Gregor Halpert

Director

Edith Gregor Halpert  
ab



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December 20, 1932

Mr. Alan Blackburn, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York, N. Y.

Dear Mr. Blackburn:

For your exhibition of American Folk Art, I supplied a great number of photographs as you may recall. Aside from the negatives which were presented to you.

Do you wish to have me send you a bill for these prints or would you prefer to return a like amount of photographs? I suppose the latter will be more satisfactory to you as you must have a great many left.

Whatever arrangement is preferable to you will suit me.

Sincerely yours,

Director

Edith Gregor Halpert  
ab



December 20, 1932.

Mrs. E.R. Kriz  
625 - 6th Avenue  
Marion, Iowa

Dear Mrs. Kriz:

We are not at liberty to divulge the names and addresses of collectors and therefore I cannot give you the information requested in your recent letter.

If you are interested in selling some early American paintings and sculpture, please communicate with us and we will be in a position to dispose of them for you. If you have a group of photographs representing the material available, please send it on and we shall communicate further with you.

Sincerely yours,

Director

Edith Greer Halpert  
ab

THE CORCORAN GALLERY OF ART  
WASHINGTON D.C

C. POWELL MINNIGERODE  
DIRECTOR AND SECRETARY

20, December, 1932.

Mrs. Edith Halpert, Director,  
The Downtown Gallery,  
113 West 13th Street,  
New York City, New York.

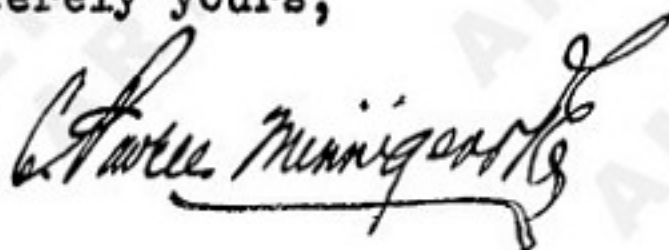
Dear Mrs. Halpert:

Your note of the 17th instant was received yesterday, and was held for reply until I might secure from the photographer the six photographs which you desired of Mr. Brook's painting entitled "My Wife".

It now gives me pleasure to have these prints forwarded to you by this mail, under separate cover and with our compliments. I am also glad to say that you are at liberty to announce the purchase by this Gallery of this painting.

I shall look forward with pleasure to seeing you and Mr. and Mrs. Brook shortly after the first of January, and with every good wish for Christmas, I am

Sincerely yours,



Director.

P.S.- Your bill for the purchase of the painting by Mr. Brook, entitled "My Wife" has been approved by me and sent to our Treasurer. I hope and expect to get the check in the next day or two, and will then forward it immediately -- I hope, before Christmas.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permissions from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

December 20, 1952.

Miss Jessie Dickerson  
Librarian of The Kansas City Art Institute  
4415 Warwick Boulevard  
Kansas City, Missouri

Dear Miss Dickerson:

I am enclosing a catalogue of the American Print Makers Exhibition. This is the sixth annual show of this organization and includes a cross section of the American print field.

The show is sent on circuit and museums as well as libraries throughout the country make arrangements annually for this outstanding print show.

Perhaps you are interested in having an exhibition at the Institute, and if so, I shall be glad to write further particulars to the person interested in this department.

Sincerely yours,

Edith Gregor Halpert  
ab

Director



December 20, 1932.

Mr. C. Philip Boyer  
Mellon Galleries  
27 So. 18th St.  
Philadelphia, Pa.

Dear Mr. Boyer:

We received word to the effect that Charles Demuth's painting called "From the Garden of Chateau" has been sold.

Will you please send me the purchase bill so that the necessary entrees may be made on our records.

I hope you are having great success with your new enterprise. Perhaps I shall have an opportunity to pay you a visit during the holiday week.

I send you the greetings of the season.

Sincerely yours,

Edith Gregor Halpert  
ab

Director.

*intro*

December 20, 1932.

Mr. William Ivins, Jr.  
Curator Department of Prints  
Metropolitan Museum of Arts  
60th Street at Fifth Avenue  
New York, N. Y.

Dear Mr. Ivins:

I should like to call your attention to the set of lithographs of New York made by Glean O. Coleman and recently exhibited at the Whitney Museum together with a collection of paintings by this artist.

Many museums throughout the country have acquired examples of this artist's graphic work, which is important not only from the esthetic view point but also for its historical value in relation to the subject matter. All the complete sets of the original group of twelve have been sold. However, the estate has recently sent us a group of odd prints of special impressions retained by Mr. Coleman for his own collection. This has made possible the purchase of another set - "1-12". In addition to the original series (of twelve) Mr. Coleman made subsequently five more prints, two of which are of New York. I should be glad to send all seventeen prints to you for consideration. I feel that when you see them you will realize the importance of adding these to the fine collection at the Metropolitan Museum - particularly now that Mr. Coleman is represented as a painter in the American wing.

Before offering this only available set to any other museum, I decided to show them to you as we are particularly eager to have this artist represented in the Metropolitan Museum Print Department. The lithographs will be sent to you at your convenience.

A self addressed envelope is enclosed to facilitate a reply.

Sincerely yours,

Director

P.S. I hope that you will find time to see our present exhibition of the American Printmakers Sixth Annual Group.

*copy Amy file*

26 Broadway  
New York

December 20, 1932

Dear Mrs. Halpert:

I have your letter of the 19th concerning tickets for the opening of the Radio City Music Hall. There have already been some 65,000 applications for the existing 6,000 seats and we put in our application some time ago and were allotted the tickets requested. Since that time we have had innumerable requests for more tickets but it has been impossible for us to supply them. I am very sorry but there is not a thing in the world we can do.

I must say I thought it was very funny that the old Roxy theatre asked to be allowed to exhibit the Laurent and Zorach in the rotunda of their theatre. This was really a very clever idea.

Mary and I are looking forward to visiting your Carl Walters show in the very near future.

Please tell Mrs. Force how sorry we are about the tickets.

Sincerely,

Mrs. Edith Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York City.

*Julius L. Rothfeller*



December 20, 1932.

AFA  
Miss Beatrice Winsor,  
Director of the Newark Museum.  
Newark, N. J.

Dear Miss Winsor:

After your last letter I hesitate to write suggesting  
Museum purchases.

However, we now have in our American Folk Art Gallery  
a special group of small but very fine paintings,  
carvings and other examples of folk art priced  
specially to sell at from \$5.00 to \$50.00.

For a small sum of money a representative group of  
very fine small examples suitable for Museum Educational  
work can be made available.

I hope that during the Season someone will feel the urge  
to contribute a small sum to the Museum for this purpose.

Sincerely yours,

Director

Edith Gregor Halpert  
ab

Edith Gregor Halpert

THE METROPOLITAN MUSEUM OF ART  
NEW YORK

DEPARTMENT OF PRINTS

21 December 1932.

Dear Mrs. Halpert:

Thank you very much for your letter of the 20th about the seventeen prints by Mr. Glenn Coleman. It is very interesting in every respect, but unfortunately you omitted to give the most important piece of information of all, i.e., the price you were asking for them.

Yours very truly,

*Wm. L. Briggs*

Mrs. E. G. Halpert, Director  
The Downtown Gallery  
113 West 13th Street  
New York

THE NEWARK MUSEUM  
NEWARK NEW JERSEY



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ALICE W. KENDALL, Assistant Secretary  
and Assistant Director

TELEPHONE MITCHELL 2-0011

December 22, 1932.

Mrs. Edith Gregor Halpert,  
American Folk Art Gallery,  
113 West 13th Street,  
New York City.

My dear Mrs. Halpert:

Thank you for your letter of December 20th. As you understand, the Museum is making no purchases, but if any opportunities arise to acquire any of the pieces of American Folk Sculpture, I shall be glad to let you know. I hope that this period of curtailment is not going to continue indefinitely. Thank you again for writing us.

Yours truly,

*Beatrice Winner*  
Director.

:P

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THE CORCORAN GALLERY OF ART  
WASHINGTON · D · C

C · POWELL · MINNIGERODE  
DIRECTOR AND SECRETARY

23rd, December, 1932.

Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
113 West 13th St.,  
New York City.

Dear Mrs. Halpert:

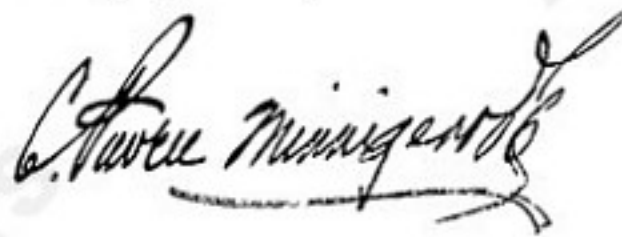
In accordance with my telegram of December 4th in which the Gallery agreed to purchase the painting by Mr. Alexander Brook entitled "My Wife", I am enclosing herewith check to the order of the Downtown Gallery for \$1200 in full payment of this painting. The catalogue price was \$1,800 from which you and Mr. Brook have kindly allowed us a discount of \$600.

We have made a special effort to get this check so that the artist may have the money for Christmas, and I am sending it to you by special delivery.

I should be glad if you will sign the enclosed form, on behalf of the artist, relinquishing to us the copyright privileges in this picture, in order that we may be at liberty to reproduce it or use it in our catalogue.

With many thanks for your <sup>and Mrs.</sup> courtesy and cooperation, in the hope that you and Mr. Brook will be able to see the Exhibition before it closes on January 15th, and with every good wish for a Merry Christmas and a Happy New Year, I am

Sincerely yours,



CPM:RP

Director.

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Edith G. Halpert

Dec. 27 - 32.

Madam.

We have here a small Old painting on wooden panel, showing Old Inaker reading paper by candle light, a very early Old painting, size 6 x 8 in. in nice con. price \$12.00 it is an American item.

Very Truly  
C. M. Heffner  
346 So. Fifth St.  
Reading Pa.



AMERICAN PLAN

GARAGE CONNECTED

BENNINGTON, VERMONT

# HOTEL PUTNAM

REDECORATED AND REFURNISHED

ON THE NEW GREEN MOUNTAIN HIGHWAY

GEORGE R. BUSH, MANAGER

146 Lincoln Ave  
Syracuse, N.Y.  
Dec, 28, 1932.

Miss. Edith Gregor Halpert.  
% American Folk Art Gallery.  
113 W. 13th St.,  
New York, N.Y.

My dear Miss. Halpert. -

Some months ago you purchased two small parts of a group of early American Wood Carvings from my father James A. Carr, Mgr. of The Whaling City Antique Shop. You manifested enough interest in the remainder of the group to see eye small photographs of them.

Are you still interested in a portion or all of the remainder? If so I would suggest you communicate with me.

EVERY ROOM EQUIPPED WITH SIMMONS BED, BEAUTYREST MATTRESS AND ADE SPRING

Due to a recent serious illness of my father we are



AMERICAN PLAN

GARAGE CONNECTED

BENNINGTON, VERMONT

## HOTEL PUTNAM

REDECORATED AND REFURNISHED

ON THE NEW GREEN MOUNTAIN HIGHWAY

GEORGE R. BUSH, MANAGER

seriously considering selling  
out the business or storing  
the better part of the stock  
until better business con-  
ditions prevail.

My father gave you certain  
prices on the various groups  
and if you are still interested  
we would seriously consider  
accepting prices approximate-  
ly 20% less at this time  
and only for a short time.

Prices F. O. B. New Bedford, Mass.  
Thanking you for your patron-  
age in the past,

Very truly yours,  
Frank Carr.

EVERY ROOM EQUIPPED WITH SIMMONS BED, BEAUTYREST MATTRESS AND AGE SPRING

December 29, 1932

Mr. Frank Carr  
146 Lincoln Avenue  
Syracuse, N. Y.

Dear Mr. Carr:

I am very sorry to learn of your father's illness. I hope that he is improving and will be well shortly.

Although we are not tied in again to our collection, business conditions are such at the present time that it is utterly impossible for us to make any purchases. We still have the three services which I bought during my last visit in New Bedford.

Just as soon as we have new developments, we shall be glad to communicate with you regarding the matter.

Sincerely yours,

Director

Edith Gregor Halpert  
etc.

December 29, 1932

Mr. H. Bradford Clark  
"The Packet"  
West Brewster, Mass.

Dear Mr. Clark:

Thank you for sending me additional photographs of the pictures you have for sale.

I am retaining them for further consideration.  
The balance is being returned to you.

Sincerely yours,

Director

Edith Greer Halpert  
rec.  
enc.



December 29, 1932

Mr. Nelson Rockefeller  
26 Broadway  
New York, N. Y.

Dear Mr. Rockefeller:

I want to thank you for your kindness in getting the three tickets for me. A check is enclosed. Mrs. Forrester asked me to send her thanks on to you as well.

I am enclosing the release which I sent to the newspapers in connection with the bronze sculpture. I want you to see the spirit of the artist's and hope that you will come down soon to see the "Spirit of the Dance". It looks magnificent in the gallery and I am really glad to see it in very soon.

Sincerely yours,

Director

Edith Grover Halpert  
enc.  
enc.

P.S. In case you did not see the article in Wednesday's Times I am enclosing a clipping - courtesy of Mr. Jewell.

December 30, 1932

r. Le Roy Comp  
164 West Main Street  
Carlisle, Pa.

Dear Mr. Comp:

Three of the carvings of which you sent us photographs would be of interest to us if the prices were within our reach at the present time.

The conditions are such that we are sending very little in addition to our collection and therefore would have to have a very special figure on these carvings.

Sincerely, yours,

Director

Edith Cremer Halport  
nrc.

B. D. SAKLATWALLA  
14 CREIGHTON AVENUE  
CRAFTON, PA.

December 30, 1932.

My dear Mrs. Halpert:

I want to thank you and Mrs.  
Goldsmith for your very kind thought of me at this  
Season.

In these days of rayon and gauze,  
I am quite happy to see that a Puritan lady still wears  
a cast iron garment. That may be one of the discoveries  
of Americana. I think this example is a beautiful  
specimen of what the rugged pioneers could do, although  
it might have been left to the Americans who hailed from  
the shores of Ormuzd and of Ind, not forgetting Kiev or  
Vilna, to find what their Puritan Nordic forefathers  
did.

Please accept yourself and convey  
to Mrs. Goldsmith my best thanks for your gift, and I  
wish you both the most Prosperous and the Happiest New  
Year.

Yours sincerely,



Mrs. Edith G. Halpert,  
The Downtown Gallery,  
113 West 13th Street,  
New York.



*A H*

December 31, 1932

Mr. C. M. Meffner  
210 South Fifth Street  
Reading, Pa.

Dear Mr. Meffner:

The painting referred to in your  
letter sounds interesting.

Can you send it to us on approval.

Sincerely, Mrs.

Director

With Mrs. J. Halpert  
etc.

December 31, 1952

Mrs. L. Levine  
Creative Art  
60 Fifth Avenue  
New York, N. Y.

Dear Mrs. Levine:

On January 20th, we wrote to the effect that you had written to the Lo Jo Studio for the Charles Locke "Latin" which had been sent to London for reproduction.

Has this print been returned?

Sincerely,  
Director

With love or Halpert  
nee.





# THE MUSEUM OF MODERN ART

ALFRED H. BARR, JR., DIRECTOR  
ALAN R. BLACKBURN, JR., EXECUTIVE SECRETARY

11 WEST 53RD STREET  
NEW YORK  
TELEPHONE: CIRCLE 7-7471  
CABLE ADDRESS: MODERNART

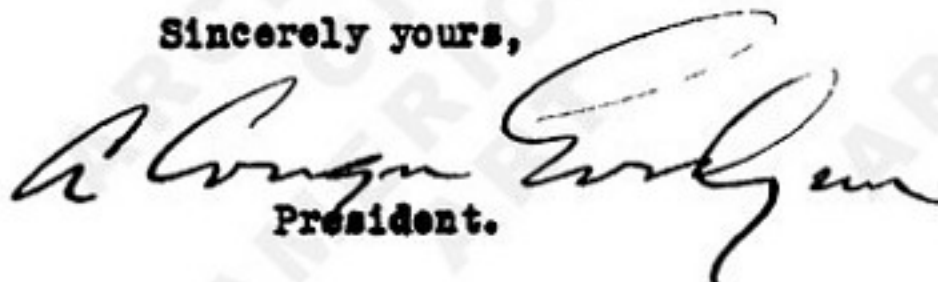
December 31, 1932

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Dear Mrs. Halpert:

At the close of the old year I want to send you my best wishes for 1933 and at the same time to thank you for your coöperation in helping us on the exhibition of American Painting and Sculpture which has just completed its second month with a total attendance of 63,341 people. I hope that you have been pleased with the reception that the exhibition has had.

Sincerely yours,

  
President.

Mrs. Edith G. Halpert  
The Downtown Gallery  
113 West 13 Street  
New York City

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